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SATURDAY, APRIL 15, 1933.



THE ANTI-JEWISH MOVEMENT IN HITLERIZED GERMANY: POLICE QUESTIONING AN OLD JEW
IN THE FOREIGN JEWS' QUARTER IN BERLIN.



By G. K. CHESTERTON.

THE great Science of Finger-Prints, discovered by a brilliant French criminologist, has produced its principal or ultimate effect on the world, which is this: that whereas a gentleman was expected to put on gloves to dance with a lady, he may now be expected to put on gloves in order to strangle her. These changes in etiquette, or fine shades of fashion, may or may not correspond with an improvement in dancing or a decrease in strangling. The great Science of Criminology itself, discovered by an enterprising Italian Jew, has produced no such simple and practical result. It was conducted proudly and somewhat pompously on the following principles: that very poor men, and especially poor men more or less in the hands of the police, can safely have their ears pulled, their skulls measured, their teeth counted, tested, or pulled out, so as to establish by scientific methods a sort of composite photograph of all criminals, which was really a composite photograph of all very poor men. Whereas, if the scientific expert pays a call on an American millionaire, and says to him cheerily, "I have come to measure your ears," or "Permit me to take a cast of your very simian facial angle," there is generally quite a scene before the scientific expert, in American language, pays for his excessive interest in the ears of others by being thrown out on his ear. There was therefore a serious gap in the galleries of criminal types which used to be published in the magazines of popular science; the defect being the entire absence of any types of anti-social activity who had ever had more than £200 a year. Yet we know, even in retrospect, that there were anti-social persons among those whose seclusion the scientific expert was thus forced to respect. Never once did Mr. Kreuger smile on us from that Rogues' Gallery which science spread before us; friends and admirers sought in vain for the benevolent countenance of Mr. Whitaker Wright among the physical types whom an inevitable doom drove into conflict with the law: all because of their abnormal noses or the peculiar shape of their ears.

It always seemed to me, therefore, even at the time when Lombroso and his lot were taken quite seriously by those who discussed the new possibilities of science, that the science suffered from an insufficiency of data or even an unfair selection of data. The true theory of thieves could not be found in these police statistics; because the statistical method in question was bound to ignore the very heads of the profession. If a man must have one ear larger than another in order to make him steal sixpence, or in order to explain why he did steal sixpence, how vast in size and fantastic in outline must be, the ear of a man who stole six millions by unscrupulous company-promoting! Surely the ears, noses, faces, and general appearance of some of these great financiers must have been hardly human, in their distortion of the ordinary human features; they must have been monsters and grotesque deformities hidden from the light of day. And yet their portraits, when we did see them (though not in the illustrative plates of books on criminology) were usually in the last degree smooth, bland, and serene. It was quite obvious, from a mere glance at their pictures, that no scientific expert had ever been allowed to badger them.

At about the same period in the past there was also a great Science of Sociology. I have really no notion of what has happened to that. We do sometimes see, even now, the name and nonsense of Lombroso invoked with solemnity in fourth-rate detective stories and very antiquated atheist pamphlets. Here and there, hidden, or rather buried, in some forgotten hamlet, there may be a dear old gentleman whom pitying relatives have left under the impression that there is a Science of Criminology. They have perhaps respected his hobby, the harmless and innocent hobby of looking at diagrams which show the facial angle of a French *apache* or an Italian anarchist, to explain how it is that some human beings have been known to covet their neighbours' goods. But of the Science of Sociology I can gather no news; nor even make a guess about its horrid but hidden fate. I cannot even hope to find the white-bearded ancient in the hut in the lonely wood

still studying Sociology, as I might find him studying Criminology or Astrology or Alchemy or the scientific results of combining the eye of the common newt with the toe of the edible frog. Even the word itself is now rarely encountered. Yet in its time it stood for a definite class of ideas; and those ideas are still hanging about in the atmosphere, under other names and in connection with other sciences. But I doubt whether the strict and rigid meaning

of Sociology, as I remember the term in the times before the Great War, will ever return in the face of present events, and of our most menacing and unstable Peace.

The original point of calling Sociology a science was that social actions were so precisely determined that they could be precisely predicted. There was no other real meaning in talking about a social science, as apart from the ordinary thing (which men have always known), which might be called a social philosophy, or a social outlook, or a social speculation. It was bound up with that great art of Prophecy, which was the vein of mysticism running through the materialism of the world, between the war in South Africa and the war in Europe. It was then said on every side that we should soon be able to predict a crisis as easily as a comet; to calculate the time of a political explosion as well as of a chemical explosion; to foresee that the next national Cabinet would return after the Election, as we were sure that the migratory birds would return in spring. Sometimes, even in the old order, nay, even in the order of ornithology, odd things would happen; the birds would not return or the members would not be returned.

But that was the old order; and what we are facing now is not a new order, but a new disorder. I do not believe that the pretence of predicting political or social events as certain to happen will now survive the political and social events that have actually happened. I do not think the Prophet of Sociology can outlive the repeated blows of the Great War, of the Russian Revolution, of the Fascist Revolution, of the Hitlerite Revolution; not one of which the Prophet ever really prophesied. Nay, he came nearer to prophesying the earlier than the later events. A European War was always a possibility, but no scientific sociologist ever said it was a certainty. In one sense everybody knew that there might be a Russian Revolution; indeed, there had already been a Russian Revolution. But Bolshevism was not the Russian Revolution; on the contrary, it was a new and unique thing that put an end to the Russian Revolution. And no intellectuals expected the actual thing called Bolshevism; least of all the Russian intellectuals.

The poor old Science of Sociology, however, might have survived these milder shocks. But will anybody pretend that anybody predicted Mussolini? Will any scientific sociologist say he had worked out a sociological weather-chart, dating the exact emergence and importance of Hitler? These recent revolutions or reactions, or whatever they are, depart more abruptly from the weather-chart even than the weather. Can we hope, perhaps, that all of us will begin to see what some of us can claim to have seen from the beginning: three great truths or dogmas on which all history hangs? (1) That humanity is far too complex to have

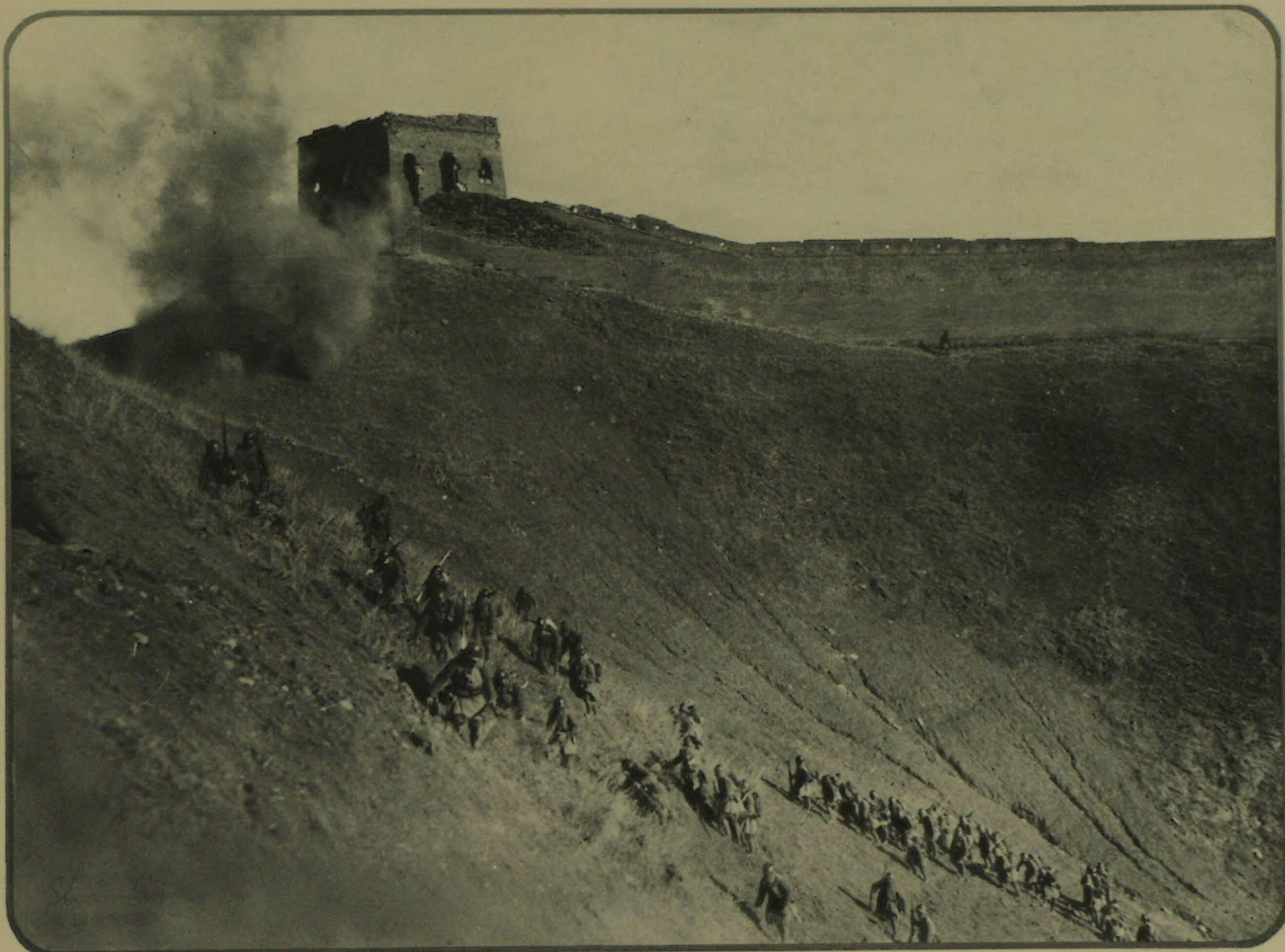
such calculations made about it. (2) That humanity is afflicted with original sin. (3) That the will of man is free. Granted these three facts, it is obvious that nobody can predict that nobody will start this or that idea, will start it even if it has been unsuccessful, will start it even if it may fail again, will start it even if it is wicked, and its success therefore more wicked than its failure. There are too many men, each with too many moods, each with too many influences on them varying from instant to instant, to predict how the man will jump; for he is much more capricious than that lazy animal, the cat. Let us at least thank all the rioters and brawlers and demagogues and dictators and casual despots for their one good deed in destroying the Science of Sociology. Even the Futurists themselves have made the Future free.



A GOLD-BRONZE STATUE OF THE LATE JAM SAHIB OF NAWANAGAR FOR THE CAPITAL OF THAT STATE: A FINE WORK, BY HERBERT HASELTINE, FOR A BUILDING GIVEN BY "RANJI'S" PEOPLE.

A while ago, Mr. Herbert Haseltine, the distinguished sculptor whose work is so familiar to our readers, made an equestrian statue of the first Jam Sahib of Nawanagar, Rawalgi, ancestor of the Jam Sahib ("Ranji"), who died on April 2, for erection in front of an ancient fort in the middle of a small lake in Jamnagar (or Nawanagar), the capital of the State. Thus "Ranji" honoured that predecessor of his who led a conquering army from Kutch in the sixteenth century and established himself as ruler of the State of Nawanagar. The model for this we illustrated as far back as 1930. At the same time, it was known that Mr. Haseltine was engaged on a statue of the Jam himself, who sat for it many times while in England. This (as well as its companion) was cast in bronze a few months ago, and it was due to arrive at Bedi Bundar, the port created for Nawanagar, last week. It will have the central position on a commemorative building erected with funds subscribed by the Jam's people.

FIGHTING FOR A PASS IN THE GREAT WALL: JAPANESE IN ACTION.



JAPANESE TROOPS UNDER COLONEL TANAKA, OF THE KAWAHARA BRIGADE, ADVANCING TO ATTACK CHINESE DEFENDERS OF THE GREAT WALL NEAR KUPEIKOU, WHERE A PASS LEADS FROM JEHOL PROVINCE INTO NORTHERN CHINA: A STIFF CLIMB TOWARDS THE WALL, NEAR WHICH A SHELL IS SEEN BURSTING.



A GROUP OF JAPANESE SOLDIERS CHEERING ON TOP OF A CAPTURED GATEWAY, BEARING AN INSCRIPTION MEANING "THE TOWN OF KUPEIKOU, JEHOL PROVINCE": AN INCIDENT OF OPERATIONS AT THE GREAT WALL, IN WHICH THE JAPANESE LOST 52 MEN KILLED AND 153 WOUNDED.

Shortly after the Japanese had captured Jehol City (capital of the province of that name) it was reported on March 7 that serious fighting had begun outside Kupeikou (50 miles W.S.W.) where the Chinese were defending the pass across the Great Wall into Northern China. According to a message from Tokio, the Japanese occupied Kupeikou at noon on the following day, but a Peking report of the 10th claimed that the Chinese had successfully resisted a general attack launched on that day for the purpose of clearing out remnants before the final closing of the pass. Later accounts from Tokio (on March 12) stated definitely that the fall of the Kupeikou Pass had relieved the Japanese of their anxieties at the Great Wall. Japanese casualties during operations at

Kupeikou between March 10 and 13 were afterwards given as 52 killed and 153 wounded. Coming to more recent events, we may recall that, on April 2, news came that Japanese and Manchukuo troops had entered, without opposition, the port of Chinwangtao (which contains the headquarters of the British Kailan Mining Administration), and it was pointed out that thus the Japanese army now controlled several hundred square miles of Chinese territory south of the Great Wall. It was suggested that this territory might form the nucleus of a buffer State between Manchukuo and China. On April 9, however, reports from Peking said that the Japanese Legation there had reiterated that the Great Wall was the fixed frontier of Manchukuo (Manchuria).

SOVIET JUSTICE: PHASES OF A SYSTEM UNDER PEOPLE'S COURTS; WORKING MEN OR WOMEN



TYPICAL INMATES OF A MOSCOW "HOUSE OF CORRECTION" AT DINNER, WHERE THEY ARE ALLOWED TO TALK AND ARE DESCRIBED AS HAVING "NO WARDERS PROWLING OVER THEM."



"IN SOME PRISONS THE SEXES ARE NOT SEGREGATED SAVE IN THE MATTER OF DORMITORIES"; MEN AND WOMEN IN A "HOUSE OF CORRECTION" WORKSHOP, WHERE THEY ARE PAID AT TRADE UNION RATES.



"THE PRISON 'COMRADES' COURT," COMPOSED OF FELLOW-PRISONERS, JUDGING A PRISONER'S RECORD, WHICH, IF GOOD, WILL GAIN HIM SUBSTANTIAL REMISSION OF SENTENCE."



A WOMAN PRISONER EMPLOYED ON CARPET-MAKING: WORK FOR WHICH, ACCORDING TO CUSTOM, SHE RECEIVES PAYMENT AT THE USUAL TRADE UNION RATES.



VISITING-DAY AT A SOVIET PRISON: TWO LINES OF INMATES TALKING TO THEIR FRIENDS AND RELATIVES OVER BARS ARRANGED DOWN THE LENGTH OF THE VISITING-ROOM, A TYPICAL SCENE ILLUSTRATING THE TREATMENT OF LAW-BREAKERS IN SOVIET RUSSIA.

The recent arrest of British subjects in Moscow and arrangements for their trial lend topical interest to the general administration of Soviet justice and the treatment of prisoners in Russia. An explanation of the principles and procedure is given in the Intourist "Pocket Guide to the Soviet Union," very naturally with a strong pro-Bolshevik bias. "Crimes," we read, "fall into two categories: the first includes those directed against the Soviet order itself and, for that reason, regarded as the most dangerous; the second

comprises all other crimes. . . . It is the policy of correction by setting the offenders at useful work which is most characteristic of the Soviet system. . . . Nowhere are any new prisons being built. . . . But throughout the Union a diversified system of labour-corrective institutions has been developed." The above photographs, we must point out, are titled from information supplied with them. The photograph of a woman judge sitting in a People's Court is accompanied by fuller details. "The Courts of Justice

WHICH BRITISH SUBJECTS WERE ARRESTED. AS JUDGES; AND HOUSES OF CORRECTION.



MEAL-TIME IN A MOSCOW "HOUSE OF CORRECTION" FOR WOMEN: TYPES OF THE INMATES AND EXAMPLES OF THE TABLE SERVICE THAT IS PROVIDED FOR THEM.



LITIGANTS GETTING FREE ADVICE IN A PEOPLE'S COURT FROM THE CHIEF CONSULTANT AND A WOMAN ADVISER ON FAMILY CASES, WHOSE RESPECTIVE FUNCTIONS ARE INDICATED BY WALL NOTICES BEHIND THEM.



AMENITIES OF LIFE AT A MOSCOW "HOUSE OF CORRECTION" FOR WOMEN: INMATES IN THE DORMITORY WHO HAVE BEEN ALLOWED TO DECORATE THEIR CUPBOARD WITH FLOWERS AND PHOTOGRAPHS AND FIND RECREATION IN READING.

in the Soviet Union," it is stated, "are homely affairs. Almost any room might do for the Court room. There is a raised dais for the judge's table, which perhaps has a simple red baize covering. Behind it there will be a picture of Lenin and, maybe, one or two placards or cartoons. Otherwise, it will look like a school-room, with rows of benches for litigants, witnesses and the public. The pomp and circumstance of the Law as paraded in capitalist countries is entirely absent. The judge himself—or herself, for



"PRISONERS IN A 'CELL,' WITH REAL BEDS, SUNLIGHT, NEWSPAPERS, PHOTOGRAPHS, AND NO PRISON BARS—UNNECESSARY AS THEY WILL HAVE THE USUAL FORTNIGHT'S HOLIDAY IN THE HARVESTING SEASON."



A WOMAN JUDGE, SUPPORTED BY HER ASSOCIATE JUDGES, WITH A DEFENDANT PLEADING BEFORE HER; A TYPICAL SCENE IN A PEOPLE'S COURT OF THE SOVIET UNION.



THE JUDGE OF A PEOPLE'S COURT IN MOSCOW, HAVING RETIRED TO HIS PRIVATE ROOM, DISCUSSING THE MERITS OF A CASE WITH WOMEN "ASSOCIATE JUDGES" BEFORE GIVING JUDGMENT.

women rank equally with men in the Soviet Union—is a worker who has left the factory recently to study Soviet law, and the 'associate' judges are working men or women elected for a short period from the factory." Another note says: "Bright posters on the wall, flowers, photographs of friends or relatives, newspapers and magazines, help to make startling differences between the outward aspects of so-called prison life in the Soviet Union and the depressing and punitive atmosphere of prison in other countries."

The World of the Theatre.

By J. T. GREIN.

A VITAL SPARK: BOBBY HOWES.

IF you were asked which is the luckiest theatre in London, the present answer would be: the Saville. It has never known a failure in its two years' existence,



"THIS INCONSTANCY," AT WYNDHAM'S: A TENSE SITUATION BETWEEN THE HUSBAND (LESLIE BANKS; LEFT), THE WIFE (GERTRUDE LAWRENCE), AND ONE OF HER ADMIRERS (HUGH WAKEFIELD).

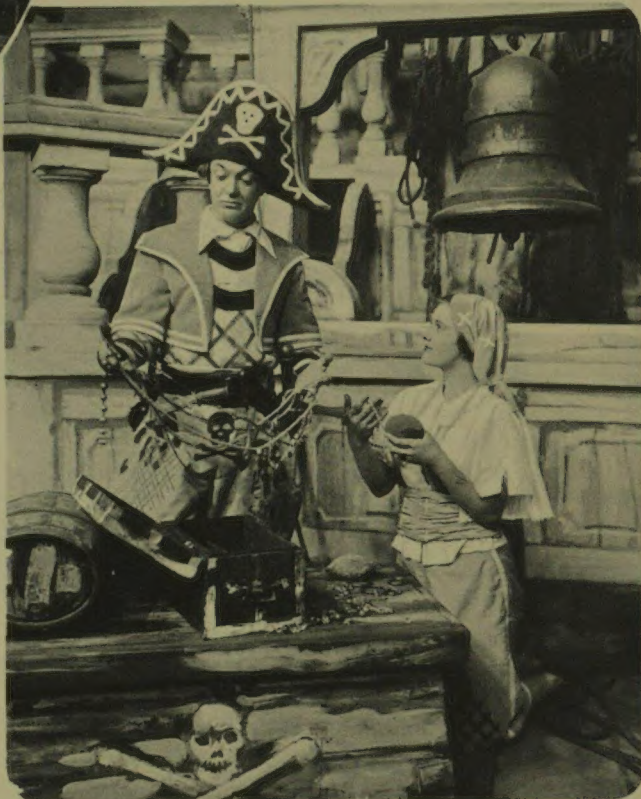
"This Inconstancy" is a lively comedy of modern society, in which the apparently inextricable emotional entanglements of a scatter-brained young couple are resolved in an amusing way by a stern common-sensical hospital nurse. The authors are Roland Pertwee and John Hastings Turner.

and if again the question arose, why is it that, despite many storms and squalls in the theatrical world, the Saville has unceasingly thriven on the high road of success? the retort would be, because a sagacious management, guided by that seasoned expert, Mr. Alfred Turner, knows exactly what the public wants, and has chosen programmes of musical plays far above the standard of ordinary musical comedy, of a particular and novel blend, in which a substantial plot was wedded to a witty dialogue and a score sailing clear of the dingle-dangle of the monotony of jazz and all its cacophonous excrescences. "For the Love of Mike," "Tell Her the Truth," and now "He Wanted Adventure" are not only excellent entertainments, but they are of a distinction which appeals to the eager man in the gallery as well as to the jaded palates of the stalls. I would not be afraid of calling them an intellectual treat, for in them there is brain commingled with imagination. It is not a case of the audience *se laisser faire*, as it is in so many musical gadabout shows, but one of keeping the hearer on the alert by wit and melody, and the team-work as well as the excellence and buoyancy of the stars.

The Saville has had the good luck to secure Mr. Bobby Howes as its resident comedian, and to hitch him permanently to its wagon by appointing him on to the directorate. For, although known to fame long ere this association, Mr. Bobby Howes's name has become so intimately allied with that of the theatre that when one speaks of the Saville one utters in the same breath: "Oh, yes, Bobby Howes," as if the twain were Siamese twins. For it is on this stage that he has leaped into universal popularity. The fact is that he alone would be the making of a "bill." He with his impish versatility, with the perfection of all he does—whether he sings, dances, makes love, or grotesquely caricatures other people and himself—is that rare combination who needs not force the note of comicality, but has it in him as a dower of nature. His ways may be clownish, but he never descends to the vulgarities of clownery. He is always refined, always *spirituel* as well as spirited, and in whatever he does there is a fund of mental activity, observation, and satirical penetration. See him as the hero of "He Wanted Adventure"—in the first act thirsting for a change of the monotony of life, longing for great deeds or wild adventure. It is the veriest study of the restlessness of youth; one of the Bright Young People *in excelsis*, but not under the spell of cocktails, but of the natural urge that is born of a feverish imagination. Then behold him in his dream—his adventures on the pirate

ship. Does it not create a vivid picture of the stuff that dreams are made on? Is there not a human note in his weird braggadocio, his manner of the conquering hero, his swagger as a Don Quixote swept away by flaunting ambition? Involuntarily we realise that this is the working of a fired brain.

Mr. Howes's fiction is as near to truth as fancy can make it. And then comes the supreme manifestation of his genius—the awakening from that welter of the superhumanly fantastic. He returns to reality like one who has been under ether. Slowly, very slowly, he grasps that he is no longer in the skies of imagination, but that he has tumbled to earth, and in the impact had all the cerebral weavings brought to naught. He awakens slowly; he still affects to wrestle with fragments of his dream; but bit by bit he recovers the machinery of his senses. Yet he remains an absent-minded beggar until the cosying arms of the little sweetheart who blossomed by his side, unobserved like a violet, finally release the scales from his eyes and rouse him to love, life, and probably all the joys that may fall a mortal's way. It is in this final scene that I, for one, discovered what is in



"HE WANTED ADVENTURE," THE NEW PLAY WITH MUSIC AT THE SAVILLE: BOBBY HOWES AS THE ARDENT BUT DISSATISFIED YOUNG MAN WHO BECOMES A PIRATE CHIEF IN A DREAM; AND A STOWAWAY (JUDY GUNN).

"He Wanted Adventure" is founded on that most popular play, "Ambrose Applejohn's Adventure." Bobby Howes, in a dream, finds himself playing the part of his piratical ancestor, Capt. Brimstone—thereby satisfying his craving for excitement and adventure.

Mr. Howes, what fund he has of human knowledge, what dramatic possibilities apart from his wealth of humour. If ever he should decide to quit the lightsome, he could, I wager, be a shining light on what we call the legitimate. He has all the gifts.

BIOGRAPHY ON THE STAGE.

Biography has always provided a subject for the stage, for the earliest chronicle-plays, with their studies of kings and princes and nobilities, were all presented as portraits of figures that had established themselves in the popular imagination. After all, when we consider that all drama is essentially created out of the conflicts of character, that every play must of necessity focus the interest of its audience on the life or lives of its protagonists, it is the natural interest of the playwright to find in the career of an interesting personality the stuff of drama. All drama is in a sense biographical as well as autobiographical, and the only difference between the ordinary run of plays and the biographical play is that in the latter the playwright is under the limitations of the known facts in the history of his character. His imagination may play about them, but the limitation which may not be transgressed remains—the figure created on the stage must be a re-creation in spirit of the man or woman whose life is on record.

But the problem of the biographical play presents peculiar difficulties inherent in the material. For the character that has such individuality, such distinction, that by its stature has become interesting to all men, and therefore provides a focus for the playwright's attention, will not be easily recaptured convincingly. We may get angles of view that destroy perspective, emphases on mannerisms and idiosyncrasies that blot out the essential nature, episodes that throw the plot out of joint. To set the biography on the stage in the round is a rare achievement. The closest transcript from the pages of the biographer, where every incident and the dialogue itself are annotated, will fall flat in the theatre, killed by its own literal fidelity. The bones of fact must be clothed with vitalising fiction—with that imagination which gives them validity. In recent years we have seen many essays in biographical drama—"Will Shakespeare," "Queen Elizabeth," "Abraham Lincoln," "Mary Stuart," "Charles and Mary," "Napoleon," "The Barretts of Wimpole Street," and "Francis Thompson" at the Royalty, to mention some of the most noteworthy—and in London to-day we have "Scott of Abbotsford" at the Little, while a play on the Brontës is already promised. The measure of success, where success was achieved, was in the power of the dramatist to re-create his central figure and the world in which he moved. And by re-creation I mean the power to delve below the documentary facts and discover their secrets.

The interest of "Francis Thompson" is concentrated on the span of a few years, and these half-hidden in the underworld. This is the playwright's strength, for his narrative engrosses by its simplicity, and is carried forward by a sensitive portrait that satisfies us in its essential truth. Now, the canvas over which Sir Walter Scott strides has not the advantage of a narrow area. It is big and broad and filled in with the chronicler's facts. Of course, these facts have a derived interest, for heroism on record is never dull reading. We are informed of Scott's secret ambition to be a Laird, of his simple nature, of his devotion to Pet Marjory, of his fight against bankruptcy—of all those familiar facts that we should not be allowed to forget; and the recital is not without emotional appeal. But Miss W. E. Gunn has not been able to illuminate those facts with that inner light which reveals. The lively chronicle remains a chronicle, though coloured with glowing sentiment that, in one instance, is so uncomfortably spilled that the dramatic values are destroyed. And the characters that move in his orbit are all so shadowy that all the life they possess is that endowed by the players. It ought to be remembered that this play was written for a special centenary occasion, and that special audience could itself bring all these characters into life. Miss Gunn provided the statement in an admirably effective form. To the wider public to whom it is now addressed, this Laird of Abbotsford is only a superficial portrait.



"SCOTT OF ABBOTSFORD," AT THE LITTLE THEATRE: SCOTT (WILLIAM HEUGHAN) WELCOMES PET MARJORY (BERYL LAVERICK) ON HER ARRIVAL FOR A VISIT. "Scott of Abbotsford," by Miss W. E. Gunn, has been presented by the People's National Theatre. It tells, in dramatic form, part of the story of Sir Walter Scott's life, and, among other incidents, his love for Pet Marjory, which was nipped in the bud.

THE CAMERA AS RECORDER: NEWS AND PERSONALITIES OF THE WEEK.



JEWS COMPELLED BY NAZI "STORM TROOPS" TO CLEAN ANTI-HITLERITE INSCRIPTIONS OFF A FENCE: AN INCIDENT RECENTLY PHOTOGRAPHED IN LEIPZIG—WITH MEMBERS OF THE GENERAL PUBLIC UNINTERESTED.



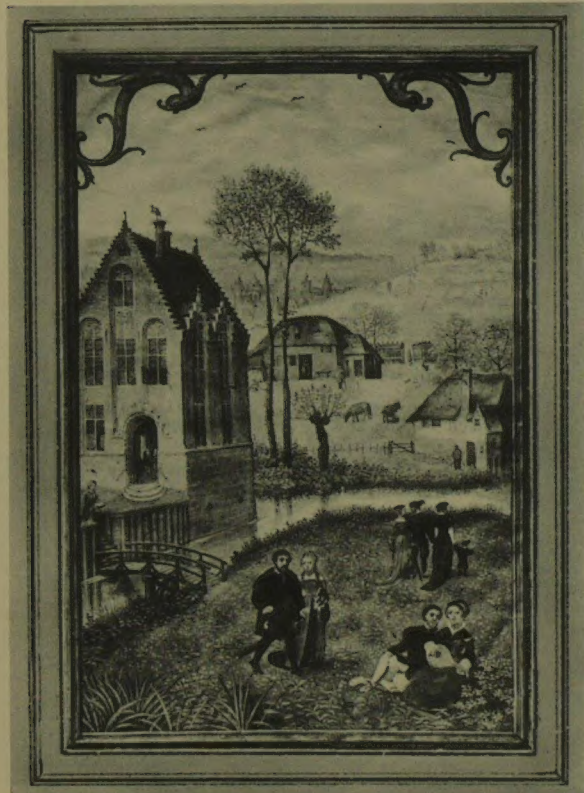
MR. JOHN BUCHAN.

On April 6, appointed Lord High Commissioner to the General Assembly of the Church of Scotland. M.P. for the Scottish Universities since 1927. The well-known novelist, war-historian, etc.



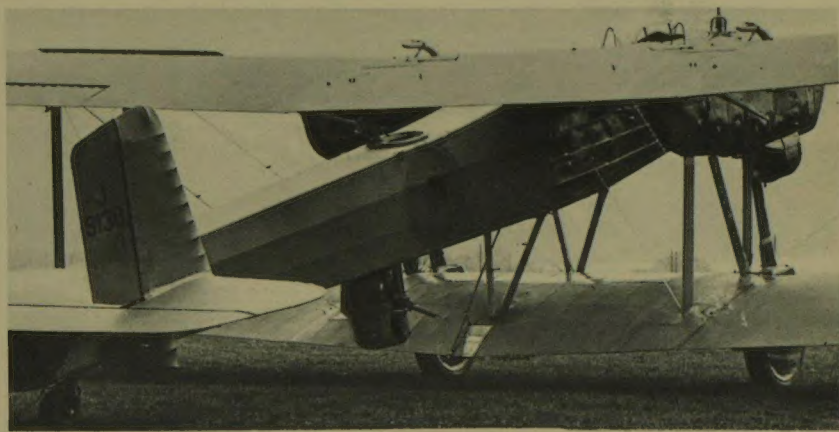
DR. H. W. K. MOWLL.

Elected Archbishop of Sydney, April 6. Bishop in Western China since 1926. Tutor, Wycliff College, Toronto, 1913, and subsequently Dean of the College. Chaplain to the Forces, 1918-1919. Assistant Bishop in Western China, 1922.



THE VICTORIA AND ALBERT TREASURE OF THE WEEK: A SIXTEENTH-CENTURY MINIATURE OF APRIL, BY SIMON BENNINGCK.

The miniature here exhibited represents the month of April, and is an admirable example of Benningck's (1519-1561) skill in combining the brilliant colour and delicate detail of the old illuminators with the new interest in landscape brought in by the Renaissance. Nothing could be more exquisite than the suggestion of spring here conveyed.



THE "FLYING WASTE-PAPER BASKET": SHOWING THE TURRET OF THE NEW R.A.F. HEYFORD NIGHT BOMBER (TWO ROLLS-ROYCE KESTREL ENGINES)—SO CALLED FROM THIS TURRET BELOW THE FUSELAGE, WHICH CAN BE DRAWN UP AND ROTATED.

In connection with our illustration of the new R.A.F. night bomber, we quote the following description from "The Aeroplane": "This machine was first seen in public at the R.A.F. display at Hendon last summer, and has since then been put through extensive service trials. . . . A crew of four are normally carried, and there are three gunners' positions, one in the nose, one aft of the wings above the fuselage, and one below, which is retractable and rotateable. The main bomb load is carried in the lower centre section. . . ."



MRS. EDGAR WALLACE.

Widow of the famous author and dramatist. Died April 8. Secretary to Mr. Wallace for a number of years. She became manager of Wyndham's Theatre, where many of her husband's plays were produced.



MR. ROBIN LEGGE.

The well-known musical critic. Died April 6; aged seventy. Music critic of the "Daily Telegraph," 1906-1931, having previously been on the "Times." Translated "Die Musik der Naturvölker" and Hoffman's "Instrumentationslehre."



PRINCE GEORGE AT SHEFFIELD: H.R.H. OPENING THE BLACKBURN MEADOWS POWER STATION BY BREAKING AN INVISIBLE RAY WITH HIS HAND.

On April 6 Prince George opened the new power station at Blackburn Meadows, Sheffield. He broke an invisible ray with a single movement of the hand, and, as he did so, a Union Jack hanging on the wall slowly slid away, revealing a bronze tablet commemorating the ceremony. Prince George travelled to Sheffield by air. After the opening ceremony, he went on a tour of inspection; and later, he returned to London by air.



THE REMARKABLE SUCCESS OF THE BRITISH "BABY" CARS IN THE MILLE MIGLIA RACE: CAPT. G. EYSTON, WINNER IN HIS CLASS, LOOKING OVER HIS ENGINE.

Two British "baby" cars—M.G. "Magnettes" of 12 h.p.—driven by Capt. George Eyston and Lord Howe, won a great distinction in the Mille Miglia, Italy's 1000-mile road race. They finished respectively first and second in their class (1100 c.c. capacity). Capt. Eyston was first home, his time being some 18 hours. His average speed was 56.90 m.p.h., as against Lord Howe's 56.82. Sir Henry Birkin (driving a third M.G. "Magnette") was compelled to retire at Siena with a broken valve. The race was won by Nuvolari in an Alfa Romeo with an average speed of 67.46 m.p.h.



DRIVER OF THE SECOND OF THE MORRIS "MAGNETTES" WHICH LED IN THEIR CLASS IN THE MILLE MIGLIA RACE: LORD HOWE BEFORE THE MICROPHONE.

BOOKS OF THE DAY.

THE coming of Easter leads me to reflect that when nations adopt the Golden Rule, and treat each other in a Christian spirit, the world will know peace, but not before. If books could save us from war and economic disaster, we might now be secure; but the effect of books alone is limited; they are read and laid aside, perhaps superseded by others and forgotten. However true and right they may be; however powerful their appeal, they cannot of themselves produce much practical result. There is need of a constructive organisation to spread their ideas and interpret them in action. I have felt this need in reading a work which, in my opinion, is one of the sanest and wisest of intellectual efforts towards the definition and solution of the present world enigma, namely, "WAYS OF ESCAPE." An Appeal to the Younger Mind. By Philip Gibbs (Heinemann; 8s. 6d.). As one who, from the standpoint of a Press correspondent, had opportunities, as he recalls, to "see the last war from beginning to end at close quarters," Sir Philip Gibbs can describe better than most men its devastating nature to a generation which knew it not, and warn them that it is they who must decide whether another and more appalling cataclysm is worth while. "There can be no chance of recovery," he declares, "no new way to prosperity, as long as there is this continuing uncertainty about world peace."

As I proceeded through the book, I said to myself, there ought to be a chapter entitled "What then must we do?" In due course, however, I found that Sir Philip does make various practical proposals, including a re-statement of his idea for a scheme of Empire settlement to relieve "the abomination of unemployment," already put forward in his previous volume, "Since Then." But the suggestion which, I think, is most valuable still awaits the constructive touch. "In looking for a way of escape," he writes, "from the chaos and disorder of a poverty-stricken world, I suggest that it lies very largely in the formation and combination of this aristocracy of intelligence among all nations. . . . It is the task of intelligence . . . to break down barriers and to get into touch with each other across the frontiers of thought. One way of doing it is by learning the languages of other peoples, because this linguistic difficulty is still one of the high barriers between the mentality of nations. . . . The world is waiting for a new leadership."

Here is the point where, as I remarked above, there is need of constructive organisation. Nothing can be done by individual voices crying in the wilderness. Whether in peace or war, all but a few individuals are virtually helpless. It is the controlling few who must be changed, and the best way is to ensure that, in the next generation, control will be in the right hands. This is the task for the "aristocracy of intelligence" working in collaboration. There must be some great movement, with world-wide ramifications, influencing thought and action, and ready to take power in the fullness of time. We want a creed, a society, and, above all, a leader. Who is it to be? Sir Philip Gibbs does not state exactly what doctrine he considers the aristocracy of intelligence should propound, but he indicates in conclusion its general character. "At all costs," he urges, "we must re-establish faith in spiritual values. We must worship something beyond ourselves, lest we destroy ourselves. . . . We need no new kind of faith, but a reassertion of unchanging ideals."

Much the same view—that the root of the world's trouble is spiritual rather than material—is expressed in one of the broadcast talks on international affairs embodied in "OUR NEIGHBOURS TO-DAY AND YESTERDAY." Germany, by Harrison Brown; France, by E. L. Woodward; Russia, by Arnold J. Toynbee; and The United States, by S. K. Ratcliffe (Gerald Howe; 6s.). These very illuminating talks have been widely debated in the Wireless Discussion Groups, of which about a thousand have been formed by the B.B.C. in various parts of the country. To each talk is appended (in the present volume) a short list of books for further study. The passage to which I have alluded occurs at the end of Mr. Arnold Toynbee's address on Russia. "I believe personally," he says, "that the present 'Holy War' between Communism and Capitalism is not the main issue. . . . I believe the main issue, both inside Russia and outside it, is the issue between the spirit of

violence and what I should call the spirit of the New Testament. . . . On this issue I believe that the fate of the world does hang. But I also believe that in the long run the spirit of the New Testament is going to win." Possibly those "discussion groups" may be the germ of international friendships. If only there were a universal language available for broadcasting, what a potent force might thus be wielded by the "aristocracy of intelligence."

When the spiritual factor in the world's problem is emphasised in these secular books, it is, of course, sure to receive emphasis in such a work as "BABEL VISITED." A Churchman in Soviet Russia. By J. G. Lockhart (The Janitor). Illustrated (Centenary Press; 3s. 6d.). This little book compresses much keen observation and shrewd comment into a small space. It does not lack humour, nor does it fail to give credit where credit is due. Mr. Lockhart points out that Russian Communism is a religion, and will eventually have to be withstood in our own country. Summing-up his impressions he writes: "Nothing could be more futile than to hope to oppose this new force by

on "The Wider Issues" contains a timely account of the Church's attitude towards war, pacifism, socialism, and capitalism. The passage akin to that quoted from Mr. Lockhart's book runs as follows: "It is by no means certain that the last and greatest of the revolutions, that of Russia, will be able to be confined within its borders. . . . The only safeguard against such things is not reaction, but reform, not repression of opinions, however hostile and violent, but better instruction in natural theology, as well as a general determination that religious faith shall be expressed in social order as well as in individual character. . . . The only sure bulwark against Bolshevism is to build something better."

Christianity in general and Roman Catholicism in particular are approached from a very different point of view in an avowedly "provocative" work called "SINCE CALVARY": An Interpretation of Christian History. By Lewis Browne, author of "This Believing World" (Grayson; 12s. 6d.). Mr. Browne plunges in *medias res* without any prefatory explanations of his own attitude to religion or of the scope and purpose of his work. Some indication of its trend, however, is given at the outset by a quotation from the late Lord Morley—"It is only when men have ceased to dispute whether Christianity was a revelation that they have eyes to see what services it has rendered as a system." The author is more concerned, however, with the sensational side of ecclesiastical history, and dwells but little on our debt to the Church for preserving moral and spiritual values.

To that celebrated series, Everyman's Library, has lately been added the largest of its volumes—"THE TRUE CHRISTIAN RELIGION." Containing the Universal Theology of the New Church. From the Latin of Emanuel Swedenborg (Dent; cloth, 2s.; library binding, 3s.; leather, 4s.). This was the last published work of the Swedish religious philosopher, whom Carlyle called "one of the spiritual suns" and Emerson "a colossal soul." It is given here in a new and unabridged translation by F. Bayley, with an introduction by Dr. Helen Keller. Swedenborg, who was born at Stockholm in 1688 and died in London in 1772, was the son of a Lutheran bishop, and up to the age of fifty-six devoted himself to science and invention. Among other things he designed an airship and a submarine, and at the siege of Frederikshall in 1718 invented a machine for transporting boats overland. This military experience lends interest to his assertion that "Wars in defence of one's country and the Church are not inconsistent with charity."

Dipping here and there into this strangely fascinating book, with its realistic visions of the spiritual world, closely akin to the visible world, I have noted several passages bearing on the books considered above. Thus Swedenborg claims to have frequently heard "a universal language proper to all angels and spirits"; he describes in detail the position and activities, as he saw them in the spiritual world, of the English, the Germans, the Jews, Papists, and Protestants. He thought highly of the English nation, which, to him, evidently formed an "aristocracy of intelligence" in the world of spirit. "The best of them," he says, "are in the centre of all Christians, because they have interior intellectual light." But he saw "two great cities like London, which most of the English enter after death," and I regret to add that in the middle of one of them, the abode of the evil, "there is an open communication with hell!"

Some of the books here mentioned have a special appeal in 1933, which, as the Archbishop of Canterbury has pointed out, with a graceful allusion to the Pope's inauguration of a Holy Year, contains the nineteenth centenary of the Crucifixion, "the greatest event in the history of the world." C. E. B.



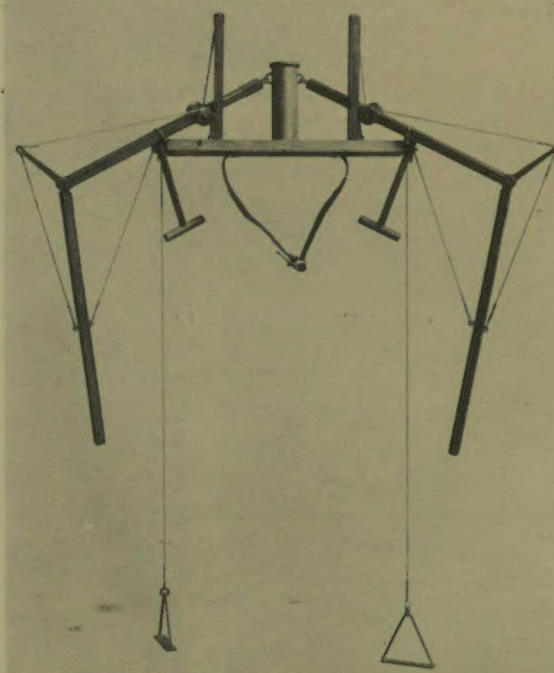
A FLYING MACHINE DEvised BY THE PAINTER OF "MONNA LISA" AND "THE LAST SUPPER": A "RECONSTRUCTION" PICTURE REPRESENTING LEONARDO DA VINCI'S ORNITHOPTER (THE MECHANISM OF WHICH IS SHOWN IN THE ADJOINING ILLUSTRATION) AS IT WOULD APPEAR IN FLIGHT.

The above picture is one of the exhibits to be shown by the Italian National Council of Research in the coming Exhibition at Chicago. Leonardo's MS. known as the Codex Atlanticus contains numerous notes and drawings relating to mechanical flight based on that of birds. These data make it possible to reconstruct the machine illustrated in the painting.

war, by blockade, by ostracism, by some sort of *cordon sanitaire*. We can oppose it only by rallying against it a spiritual energy more powerful than that which now controls Russia. . . . Christianity is facing the gravest menace since Islam came out of the desert in the seventh century. . . . Only the social justice of Our Lord can conquer the 'social justice' of Karl Marx; for the true answer to *Das Kapital* is contained in the Sermon on the Mount."

Similar thoughts find expression in the "Apologia" of a noted divine who has experienced two conversions—first, nearly forty years ago, to Evangelicalism, and recently to the Roman Catholic Church. It is called "FROM FAITH TO FAITH." An Autobiography of Religious Development. By W. E. Orchard, D.D. (Putnam; 7s. 6d.). Dr. Orchard traces his spiritual experiences from the time when he was a railway clerk at Euston and during his ministries at Enfield and later at the King's Weigh House, a Congregational church near Grosvenor Square whose peculiar name, dating from Charles the Second's time, is fully explained. As a record of religious experience and doctrinal debate, Dr. Orchard's book seems to me likely to attract the general reader more than most of its kind, partly owing to the variety of his experience and diversity of interests, partly to the author's sense of humour.

Into its theological arguments, of course, I cannot enter, but I must mention that the author's concluding chapter



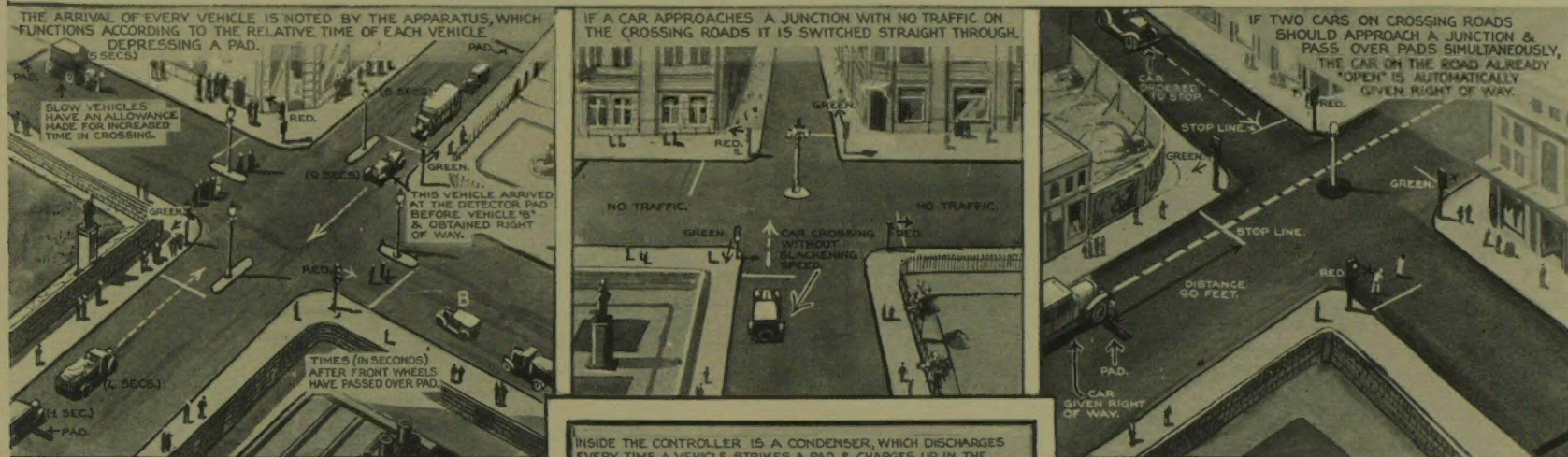
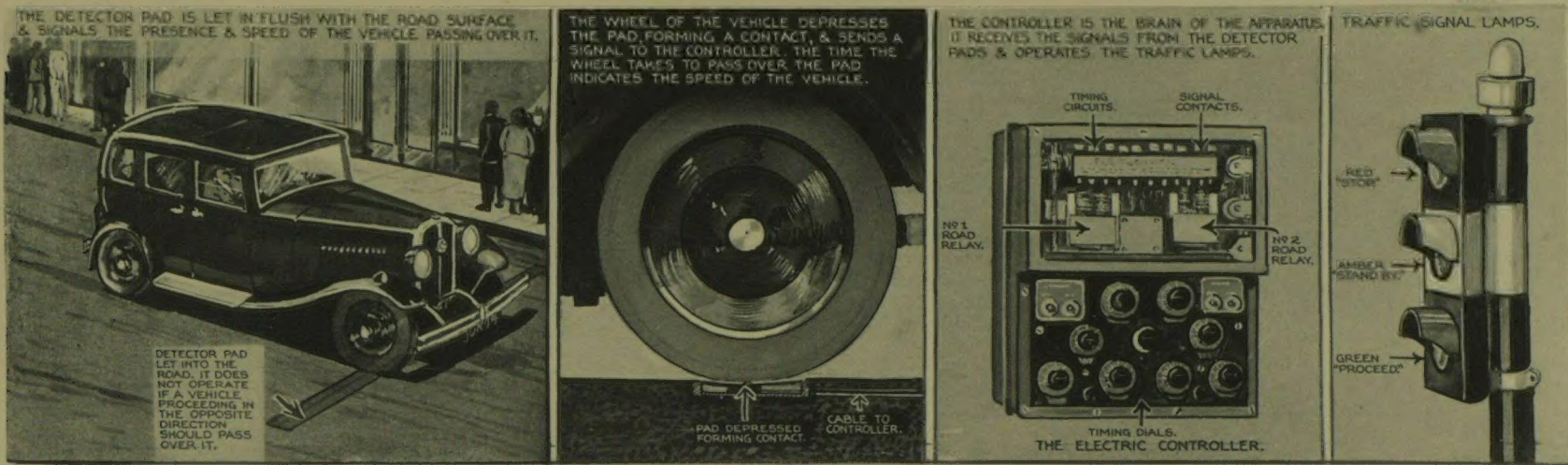
A FIFTEENTH-CENTURY PROTOTYPE OF THE AEROPLANE: LEONARDO DA VINCI'S MECHANISM FOR HIS FLAPPING-WING MACHINE (REPRESENTED IN THE UPPER ILLUSTRATION AS IT WOULD APPEAR IN FLIGHT)—A MODEL IN THE SCIENCE MUSEUM.

The Science Museum at South Kensington contains several models (including the above) presented by the Associazione Italiana d'Aerotecnica, illustrating the remarkable pioneer work in aviation begun in the fifteenth century by Leonardo da Vinci (1452-1519). He was the first to record certain principles of aeronautics; he conceived the parachute and the helicopter, and also designed several flying machines. The models were made from data and sketches in Leonardo's original manuscripts. Two show the mechanism of ornithopters, or flapping wing machines, and one a parachute. In the ornithopter whose mechanism is shown in the above model, all movement of the wings was effected by the legs, leaving the hands free. One leg raised the wings and the other lowered them. In the other ornithopter the man lay prone, and the wings were moved both by his legs and hands. Later (about 1505), Leonardo apparently abandoned flapping wings for lifting, and sought to derive support from air currents as in modern gliders.—[By Courtesy of the Science Museum.]

Archbishop of Canterbury has pointed out, with a graceful allusion to the Pope's inauguration of a Holy Year, contains the nineteenth centenary of the Crucifixion, "the greatest event in the history of the world." C. E. B.

TRAFFIC SELF-CONTROLLED: STREET SIGNALS ACTUATED BY VEHICLES.

DRAWN BY OUR SPECIAL ARTIST, G. H. DAVIS, FROM INFORMATION SUPPLIED BY THE AUTOMATIC ELECTRIC COMPANY, LTD.



HOW THE "MAT" SYSTEM WORKS: "ROBOT" TRAFFIC-CONTROL MECHANISM THAT REPLACES SIXTEEN POLICEMEN ON POINT DUTY IN TRAFALGAR SQUARE.

In Trafalgar Square, on April 3, the Mayor of Westminster inaugurated a new automatic method of traffic-control, known as the "mat" system. Its great feature (distinguishing it from the time interval device, as used in Oxford Street and elsewhere) is that the traffic itself works the electrical mechanism. "Detector pads" are inlaid in the roadway, flush with the surface, 90 ft. from each white "stop line." As a vehicle passes over a "detector pad," making an electrical contact, it registers in a wonderful "controller" instrument the moment that the vehicle crosses, and by the actual time that the wheels are on the "pad" (only a fraction of a second) it records the vehicle's speed and the time to be allowed for it to pass the crossing road. The operation may be likened to a water cistern charging and emptying, for a condenser in the apparatus does similar work. As a vehicle depresses the "detector

pad," it "discharges" the condenser. After it has passed, the condenser at once begins to fill up or "charge," but is instantly discharged again by the next vehicle. If vehicles are passing close behind each other, the condenser never has time to charge fully, but, directly a wide gap occurs in the traffic stream, the condenser can not only fill up but "overflow." This at once operates the traffic lamps, holds up traffic, and allows waiting cross-traffic to flow. Various other devices control every eventuality of traffic, and the system is practically "fool-proof." It is also being installed at Piccadilly Circus. In Trafalgar Square, the new system replaces sixteen policemen whose pay amounts to £4000 a year. The installation cost £2347 (£1647 for equipment and £700 for road-work). Maintenance is reckoned at £150 a year and electric current to 2s. 4d. a day. The system will control about 65,000 vehicles a day.



A GENERAL VIEW OF THE NEW Y.M.C.A. BUILDING IN JERUSALEM, WHICH LORD ALLENBY IS TO OPEN OFFICIALLY AT EASTER; AN IMPOSING STRUCTURE OF NATIVE LIMESTONE, CONSISTING OF THREE MAIN SECTIONS DESIGNED TO BE SYMBOLICAL OF THE CHRISTIAN TRINITY.



ARCHITECTURE AT ITS MOST MODERN IN THE NEW JERUSALEM, WHERE ARCHITECTS FROM A GREAT NUMBER OF DIFFERENT COUNTRIES PLY THEIR TRADE; A SUBURBAN HOUSE OF CONCRETE, BUILT BY A PALESTINIAN ARCHITECT, KARMI.



THE MAIN ENTRANCE TO THE NEW Y.M.C.A. BUILDING; WITH AN INSCRIPTION OF THE WORDS OF ISAIAH: "HIS NAME SHALL BE CALLED WONDERFUL, COUNSELLOR, THE MIGHTY GOD, THE EVERLASTING FATHER, THE PRINCE OF PEACE."

THE NEW JERUSALEM— THE Y.M.C.A. BUILDING AND



THE ONE IMPORTANT ADDITION OF BRITISH BUILDING IN THE NEW CITY, AND THE OFFICIAL CENTRE FOR THE BRITISH COMMUNITY: GOVERNMENT HOUSE, WHERE THE SOCIAL LIFE OF JERUSALEM REACHES ITS PEAK.



THE CENTRAL TOWER OF THE Y.M.C.A. BUILDING: A GRACEFUL STRUCTURE 165 FEET HIGH, SURMOUNTED BY A DOME, WITH A PEAL OF THIRTY-SIX BELLS WHICH ARE TO BE RUNG FOR THE FIRST TIME ON EASTER MORNING.

Within the last ten years, revolutionary changes have taken place in the Jerusalem that lies outside the walls. The city within the walls remains unchanged, but the coming of the British and the enormous immigration of Jews into the country have caused an astonishing development in the extent, appearance, and social life of the new Jerusalem. Architects from all over the world have brought their national styles and modified them in accordance with the needs of the Holy City; suburbs of houses planned in modern ways have sprung up, as at Beth Hakerem and Rehavia, where a few years ago was desert; shopkeepers, previously satisfied with tiny stalls in the Old City, have moved into the new commercial centre, built by a Jew of Aleppo; new Government buildings, banks and offices have replaced the poky holes that used to be prevalent; and good cinemas, sports grounds, and restaurants have provided Jerusalem with the amenities of a modern capital. Of all these great developments, perhaps the most striking is the new Y.M.C.A. building, which is to be opened at Easter by Lord Allenby, who left London for Palestine on April 1. It occupies a site on St. Julian's Way, opposite the new King David Hotel, and is the outcome of an ideal long cherished by Dr. A. C. Harle, who took over the organisation of

WITHOUT THE WALLS: OTHER RECENT DEVELOPMENTS.



MODERN IN STYLE BUT BUILT BY PRIMITIVE METHODS—THE STONES BROUGHT ON CAMELS' BACKS AND EACH SHAPED BY HAND: A HOUSE IN THE SUBURB OF REHAVIA, WHICH SIX YEARS AGO WAS A STONY WASTE.



THE MAIN ENTRANCE OF THE Y.M.C.A. BUILDING SEEN THROUGH A SIDE ARCADE: A VIEW FROM THE DOMED BUILDING ON THE LEFT, WHICH HOUSES A GYMNASIUM, AND, BENEATH IT, A FINE SWIMMING-POL.

the Y.M.C.A. in Jerusalem after the war. A sum of £400,000 has been spent upon the building, defrayed to a large extent by an anonymous donor. The architect is Mr. Arthur Loomis Harmon, of New York. The central block, beneath the tower, contains dormitories, class-rooms, and workshops. To the left of the spacious courtyard, with its sunken garden, stands a gymnasium, with a swimming-bath, the only one in Jerusalem, below it, and on the right an auditorium, where a magnificent organ has been installed. Behind the gymnasium are tennis courts, and beyond these a sports ground, several acres in extent, for cricket, football, and other games. The whole building is independent of the municipal water supply, the swimming-bath being filled from huge cisterns constructed under the tennis courts, where water will be stored during the rainy season. Three-quarters of the native limestone of which the building is made was quarried from the site. It is of particular interest to note that the building will be used as a hostel, and should enable thousands of young Christian men and women to visit Jerusalem at a very limited cost, since charges for accommodation will be on the scale of those in force in other Y.M.C.A. hostels. There are two hundred beds in the hostel and room for large parties.



A NEW AND DELIGHTFUL GARDEN SUBURB OF JERUSALEM, BUILT FOR THEMSELVES BY TEACHERS AND OTHER OFFICE WORKERS WHO PREVIOUSLY LIVED IN INSANITARY ARAB HOUSES: BETH HAKEREM (VINEYARD HOME); WITH THE TEACHERS' TRAINING COLLEGE IN THE BACKGROUND.



A HOUSE IN THE MODERN CITY BUILT FOR A PROFESSOR OF PHILOSOPHY, INCORPORATING ANCIENT ARAB IDEAS OF ARCHITECTURE; WITH FEEP-HOLES IN TRIANGULAR PATTERNS, WHICH, IN ARAB HOUSES, ENABLE THE WOMEN TO SEE OUT WITHOUT BEING SEEN.



THE SLENDER COLUMNS WHICH FORM SO ATTRACTIVE A FEATURE OF THE DESIGN: AN ARCADE NEAR THE AUDITORIUM, THE DOMED STRUCTURE IN THE Y.M.C.A. BUILDING TO THE RIGHT OF THE COURTYARD AND FACING THE GYMNASIUM.

FIRST REFLECTIONS ON THE EVENTS IN GERMANY.

By **SIGNOR GUGLIELMO FERRERO,**

The distinguished Italian Philosophical Historian; Author of "The Greatness and Decline of Rome," "Ruins of the Ancient Civilisations," etc.

We continue here our series of occasional articles by Signor Ferrero, dealing with world politics as that famous modern historian sees them and interprets them. The views set forth in the series are personal and not necessarily editorial.

IS it too early to cast a general glance at the headlong rush of events that has taken place in Germany during the last three months? One conclusion would seem to force itself on an attentive mind: Germany has witnessed the carrying-out of a *coup d'état* against universal suffrage which, in spite of its clumsy forms and slower and more complicated preparation, recalls the French *coup d'état* of Dec. 2. In France, at the beginning of 1848, the Revolution had overthrown the Monarchy, proclaimed a Republic, and granted universal suffrage to the masses. The people became king in place of the monarchs who had ruled it for so many years with an authority of religious origin. But the new king was little prepared for the task, little convinced as to its power, and little desirous of making use of it. When it had to choose the head of the State, it turned to the past, and elected a man whose name, in the preceding century, had been identified with the sovereign power as fashioned momentarily by the Revolution.

Prince Louis Napoleon, in the second half of the year 1848, was the chosen of the people of France, invested with the sovereign power by millions of votes freely given in an impulse of hope and confidence in a name. So long as that impulse lasted, he was the legitimate head of the young Republic. But he realised that it could not last long. What would happen then? What would be his fate, that of his friends, the Government, and the country? The idea of a temporary sovereign power was then little familiar to the European mind; it even seemed preposterous. The Prince-President and his circle thought to make that supreme power, freely conferred by the people, but revocable, into a hereditary permanency. The transformation was brought about by the *coup d'état* of Dec. 2. Universal suffrage was shackled and dispossessed by the very power that it had itself conferred. But, in making that *coup d'état*, Napoleon's nephew had departed from republican legality without entering into monarchical legality; he had founded a mixed and hybrid power, neither monarchical nor republican. In order to become a republican power, it lacked the necessary free delegation of the people. In order to become a monarchical government, it lacked the necessary heredity and tradition. From that contradiction arose all the weaknesses of the Second Empire that were to cost France so dear.

Under a clumsy, more tumultuous, more confused form, the same story has just been repeated in Germany before our eyes. Thanks to propaganda, liberty, and the favour of the masses, the National-Socialist party had become the most powerful one in Germany. Nowhere had it a clear majority, but in the Reichstag, as in the Parliaments of the federated States, it had become so strong amid the crumbling of the other parties that there was no longer any means of governing without it. At the end of January, in deference to the rules of parliamentary government, the President of the Republic decided to entrust the head of the National-Socialist party with the task of forming a Government. There is no doubt that, had it so wished, the National-Socialist party could perfectly well have governed according to the principles of parliamentary government. It had only to do as all parliamentary governments: come to an agreement with the other parties, and, by that agreement, assure itself a solid majority.

But it would have been obliged to recognise the control of the other parties and the restrictions of power that the parliamentary system implies. It would have been obliged to consider its powers as transitory, subject to the revocation of the people, dependent on that mysterious and fickle force to which it owed those powers—popular favour. On the day that popular favour turned, it would have been compelled to give them up. The party that came into supremacy in Germany on Jan. 31, like the group that seized the power in France in 1848, had no intention of giving way to those conditions and

accepting their restrictions. Like the Prince-President, it used its power, acquired, thanks to the rules of parliamentary government, to flout both parliamentary government and its rules. It, too, used the power conceded by universal suffrage in order to dispossess it.

Consequently, it to-day shares the fate of the Prince-President; it has departed from republican legality without entering into monarchical legality: it finds itself suspended in emptiness. It is trying to justify its seizure of the power and to legitimise itself by declaring that it has the mission of regenerating Germany and creating a new Reich. But that flattering opinion of its own capacities, common to every party, cannot constitute a title of right except for its own adherents, not for any others; and the others in this case are the majority of the German people, as was shown by the ballot of March 1.

parliamentary prologue to the Revolution—that which corresponded to the Constituent Assembly period for France. It is now that the revolutionary chaos has begun in Germany. Europe is going to find itself in a situation not unlike the one she knew from 1792 to 1814. Once again one of the most powerful of Continental States is governed by a régime which is neither a democratic republic nor a constitutional monarchy, a hybrid revolutionary creation, with no other base but force. As between 1792 and 1814, that powerful State is not alone in passing through a revolutionary crisis: a certain number of less important ones are in the same position—they are neither true republics nor genuine monarchies, and are trying to hide the régime of sheer force under divers pretexts. And, as between 1792 and 1814, to-day also there are a certain number of old and solid States left, both large and small, States in which the right to command rests on clear, direct principles, universally recognised and faithfully applied. They are the parliamentary or democratic republics and the constitutional monarchies.

It is hardly necessary to carry the comparison any further in order to reach the conclusion that the *coup d'état* performed in Germany by the National-Socialists is an event of far-reaching consequence that must profoundly affect the whole Western situation. In what way, we shall know before long. For the present, it is not without interest to dwell a little on certain aspects of that event which might help the public mind to understand its future effects. I have said that the years ranging from the proclamation of the Republic to the Nazi *coup d'état* were, like the Constituent Assembly, the legal and parliamentary prologue of the Revolution. That prologue was certainly of exceptional length. That is what, towards 1924 or 1925, gave rise to the hope—and I have had occasion to write it here several times—that Germany might be able to carry out the great transition from monarchy to republic without provoking the violent storms that broke out around the French Revolution. We are beginning to see that the hope was premature; but it is also beyond dispute that the first years of the German Republic were relatively calm. Why was the storm so long in bursting?

The chief reasons seem to have been two: the bad example set by other peoples, and the economic ruin brought on by the war, debts, inflation, and over-population. From 1919 to 1930 Germany made a serious effort to reorganise the Republic, and, when the day of reckoning comes, she will at least be able to plead being the last to take the road to the abyss. The crazy expenditure of its social policy, coupled with the system of fixed wages, imposed on the Republic by the Socialist and Catholic parties and syndicates, hastened the crisis. So long as that fictitious prosperity lasted, aided by enormous loans, Germany could afford her immense population the means of living in reasonable tranquillity. As soon as the source of the loans had run dry and that

prosperity was no more, unemployment assumed alarming proportions, and agriculture, trade, and industry found themselves in inextricable difficulties. Germany was divided up into two halves: one condemned to unemployment, want, and beggary in order that the other should be able to go on earning high wages, and that the system of social laws—another present of Bismarck's—might continue. The part of Germany condemned to want revolted; the huge crowd of the out-of-work, the desperate, and the ruined swelled the torrent of National Socialism. It still remains to be seen whether a *coup d'état* was a good remedy for such a terrible evil.

So in Germany the *coup d'état* against universal suffrage was not only more confused and violent: it was prepared by forces of despair, whose like, I am tempted to say, can be sought in vain among *coups d'état* of the same nature in other countries in the past. How is it going to affect Germany and Europe? That is yet another mystery that the future alone can reveal. There are optimists who exclaim "So much the better!" even in the presence of a *coup d'état*. They hope that there will now be a strong Government in Germany with whom discussion will be possible; that an end will be made of these

[Continued on page 546.]



NEW YORK JEWRY IN A MASS PROTEST AGAINST NAZI OPPRESSION: THE SCENE IN MADISON SQUARE GARDEN, WHERE 20,000 JEWS MET TO VOICE THE GRIEVANCES OF THEIR FAITH.

In this country, on the Continent, and in America, the widely scattered members of the Jewish faith have met to record their horror at Nazi persecution of the Jews in Germany. This photograph shows a mass meeting of New York Jews in Madison Square Garden, where, in the words of our correspondent, "tens of thousands, unable to enter the Garden, milled about outside and heard the proceedings through a system of loud-speakers." On this page Signor Ferrero discusses the recent Nazi *coup*.

Now, a juridical title of power is only of value when it is universally recognised. Many people in Europe and America would be delighted to be able to believe that the German Government is as much a legitimate one as the English, French, or Swiss, just because it has obtained millions and millions of votes. Illusion! If elections are to be able to legitimise a Government into a parliamentary régime, they would have to take place with a maximum of liberty and equality in the conditions of the struggle, which was not the case with the German elections. The two Bonapartes resorted to plebiscite more than once, and were returned by millions of votes: those enormous majorities did not contribute in the least towards establishing their definitive right to their power, because the electoral body had no liberty or possibility of choice. Force still remained the only solid base of their supremacy.

Jan. 31 marks a date in the history of Europe, for it was on that day that the true German Revolution began, that Germany entered upon the gravest and most important revolutionary phase of her history. The fourteen years ranging from the proclamation of the Republic to the Nazi *coup d'état* were the lawful and

HOW GERMANY SEES THE WORLD'S GREATEST PROBLEM—UNEMPLOYMENT.

Drawings by CH. GIROD. REPRODUCED FROM THE "BERLINER ILLUSTRIRTE ZEITUNG."

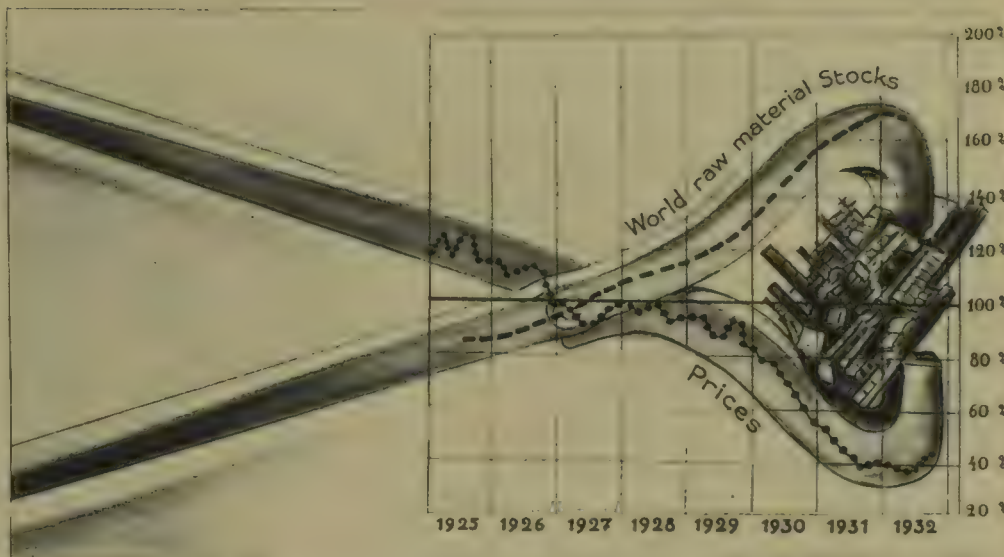
WE reproduce here a series of diagrams of melancholy interest which appeared recently in the "Berliner Illustrirte Zeitung." They relate to the problems of world unemployment. Some striking figures with regard to raw materials that cannot be disposed of are printed by the German paper. In 1933, we read, these amount to 16.1 million tons of grain; 2.4 million tons of cotton; 621,000 tons of rubber; 486 million hectolitres of petrol; 180,000 tons of

(Continued below on right.)

THE COST OF WORLD-UNEMPLOYMENT: THE "BERLINER ILLUSTRIRTE ZEITUNG'S" PICTORIAL DIAGRAM GIVING THE PROPORTIONATE UNEMPLOYMENT OF EACH NATION AND THE PRICE PAID FOR IT IN REDUCED INCOMES—THE AMERICAN FIGURES UNASCERTAINABLE.



EFFECTS OF THE WORLD CRISIS: (LEFT) THE WORKER BEHIND THE BARS OF UNEMPLOYMENT, THE HEIGHT OF THE BARS INDICATING THE PERCENTAGE OF UNEMPLOYMENT IN EACH COUNTRY; AND (RIGHT) A DIAGRAM SHOWING HOW BUSINESS IS BEING CRUSHED BETWEEN THE "PINCERS" OF OVER-PRODUCTION OF RAW MATERIALS AND FALLING PRICES.



THE FALL IN PRODUCTION: A PICTORIAL DIAGRAM—THE DARK PORTION INDICATING THE DECLINE IN PRODUCTION AND THE IDLE PLANT IN THE WORLD—AMOUNTING TO OVER A THIRD (38 PER CENT.) OF THE WHOLE.

Continued.] lead; 263,000 tons of zinc; and a million tons of copper. At the same time, adds the paper, the world has lost more than a third of its yearly income. Those who are employed get smaller salaries than they did. From these shrunken incomes must be also deducted the money spent on the unemployed by means of direct unemployment benefit of every kind, through the organisation of work, and in pure charitable measures. The division of the burden of unemployment relief between the State and the wage-earner varies considerably. In the U.S.A. the State takes a very small part. In England it bears 70 per cent.; in Germany nearly 60 per cent; in Italy less than 40 per cent. of unemployment relief. In Germany and England the ratio of unemployment benefit to income can be stated exactly: In England relief amounts to 3.7 per cent. of the income of the whole nation; in Germany to 5.2 per cent.

IN DUNDEE, WHERE THE PRINCE RENEWED HIS GREAT S.O.S. APPEAL.

DRAWN BY OUR SPECIAL ARTIST IN DUNDEE, BRYAN DE GRINEAU.



CLASSES FOR UNEMPLOYED WOMEN AT THE GREY LODGE SETTLEMENT, RENTED BY THE MINISTRY OF LABOUR—
(ABOVE) DRESSMAKING, WITH A GIRL (IN CENTRE) READING ALOUD; (BELOW) A COOKERY CLASS MAKING SCONES.

The Prince of Wales concluded at Dundee, at the evening of March 31, his tour of Scottish industrial districts for the purpose of seeing social service work for the unemployed. Dundee, it is said, has a greater percentage of unemployed than any city of its size in the country. The Prince arrived by the Tay ferry-boat (as illustrated in our last issue) and first inspected a British Legion guard of honour. Then he drove through the city, amid cheering crowds, to Broughty Ferry, the first of the social service centres which he visited. Later, he went

to the Maxwelltown, St. Salvador's, Bower Mills, and other centres, where he talked with men and women about conditions and prospects of work. Everywhere he received a tumultuous welcome. Night had fallen when, at length, he made his way to Caird Hall, from which he broadcast a rousing S.O.S. appeal. In the course of it he said that there had been a splendid response to his previous appeal last year, and he was very glad to find how much had already been done in Scotland, and he hoped the good start that had been made would encourage

(Continued opposite.)

PHYSICAL EXERCISE FOR DUNDEE UNEMPLOYED: SWIMMING AND DIVING.

DRAWN BY OUR SPECIAL ARTIST IN DUNDEE, BRYAN DE GRINEAU.



THE UNEMPLOYED OF DUNDEE ENABLED TO FOLLOW THE PRINCE'S ADVICE AND "KEEP FIT" BY PHYSICAL TRAINING: SWIMMING IN THE SPLENDID CORPORATION BATHS, WITH AN INSTRUCTOR GIVING A DIVING LESSON.

Continued.]

them to further efforts. "I warned all those who listened to my speech at the Albert Hall," he continued, "that I was not asking for a temporary effort, but for a hard and sustained fight against the troubles of the present time, to be undertaken in the same kind of public spirit which led men in 1914 from the coalpit and the shipyard, from the glens and the crofts, and from the factories, to offer their services. . . . It will take us some time to weather the storm. Everything that I have seen in the last three days needs to be multiplied many times over,"

He approved the principle of not differentiating between employed and unemployed. "The chance to get physical training," he said, "to learn and practise useful tasks, to take part in music or acting, or to pursue studies, should be open to all, though naturally those with enforced leisure can make most use of it. . . . I hope that the formation of a Scottish Council to help forward the idea of community service will lead more of us to realise what Bobbie Burns said: 'That man to man the whole world o'er Shall brithers be for a' that.'"

MEN OF KENT.

BEING AN APPRECIATION OF

"THE OXINDEN LETTERS—1607-1642."*

(PUBLISHED BY CONSTABLE.)

THESE letters, derived principally from Additional MSS. in the British Museum (though partly also from private and local sources), admit us to the intimate circle of a family which had been settled in Kent since the time of Edward III. The earliest letters in the series take us back to a generation of Oxindens which dates from the late sixteenth century. For the most part, however, the documents belong to that critical portion of the seventeenth century when England was approaching its first revolution. For the preservation of the material—prolific and diverse, interesting and (it must be confessed) sometimes trivial—the historian is indebted to Henry Oxinden of Barham, who lived at the family seat, Maydekin, from 1608 to 1670. At the age of twenty-one, on the premature death of his father, he became the head of one branch of the Oxinden family, the other being the Oxindens of Deane or Dene, whose head was another Henry, a constant and affectionate correspondent of his cousin, Henry of Barham.

Henry of Barham, as Mrs. Gardiner observes, "had overwhelming respect for the written word, at times a lively sense of its mischievous possibilities, which yet could never bring him to tear up his old letters." He was evidently of studious habits, and one would regard him as a pedantic writer, if his laborious learned allusions had not been in the accepted fashion of the time, when it was the exception rather than the rule to write "naturally." Although the fact does not appear in this volume, we learn from the editor that Henry followed the genteel convention of mild literary dilettantism; judging by his prose style, we should imagine his satiric Latin verse, "expressing his views on the growth of mushroom sects," to be correct but somewhat ponderous. He seems to have been a man who was much thrown in upon himself, doubtless because his early accession to family responsibilities cut him off from wide experience of the world and confined him to a circumscribed country life. He counsels his younger brother: "If I may advise you to that I have bene deficient in myselfe, let mee wish you now to begin to studie men, for everie rationall man is a living book."

Yet his life was not destined to lie along a cool, sequestered vale. In those times, no man of the "quality" was able to keep free of momentous public affairs, and Henry, like many another country gentleman, was hard put to it to determine his true sympathies in a quarrel which was wholly distasteful to him. And even his private affairs were not to lack the most improbable excitements. Soon after the death of his first wife, Anne Peyton, he fell violently in love with his youthful ward, Katherine Culling. She was a yeoman's daughter, and therefore a surprising match for an Oxinden; but Henry vehemently argued—rightly, but perhaps not very persuasively in the view of his kinsfolk—that her stock was every whit as good as his own. His passion was whetted by an extraordinary plot of which Katherine (according to Henry's account) was the object. A needy but enterprising county lady carried her off to London with the intention of selling her (doubtless for a commission) to the richest suitor. Katherine herself, however, refused to be such easy merchandise, and Henry continued to lay siege to her, ultimately with success. Pouring out his confidences to his cousin, Elizabeth Dallison (*née* Oxinden of Dene), he summons up all his literary resources. He realises (perhaps remembering Bacon's precepts) that his infatuation is a weakness in a man of character. But all his philosophy cannot provide him with a "remedy of love." "I have read over sundrie authors upon this subject; as Avicen, Savanorola's nine principall observations, Jason Pratensi his 8 rules, Laurentius his two maine precepts, Arnoldus, Valleriola, Montaltus, Hildeheim, Longinus and others, and all to little purpose; I turned all over Ores' booke of the remedy of love and I wondered at him for seing his book by that title, nay I find nothing in would doe me one farthing's worth of good." Whether Katherine approved of these cold-blooded researches may be doubted, but at least she must

have been satisfied with her adorer's final determination: "I am resolved, nor can the fates of menne Resist my vows, though hills were sett on hill And seas mett seas, yett I would through, nay, such a conclusion is made in heaven, and waits but its celebration here upon earth." The earthly celebration took place in the troubled year 1642, when, as Cousin Henry of Dene reminded the lover pointedly, it was the season of Mars rather than of Venus. To which Henry of Barham, not to be outdone in any classical reference, replied that the most distinguished devotees of Mars had been also enthusiastic devotees of Venus. History was certainly on his side in that repartee.

of the Oxinden family and its offshoots are, for the most part, simple souls, and express themselves with ingenuousness both of thought and orthography. The following is a specimen of the *naïve* correspondence of Henry's mother: "i rescived your letter and kinely thanke you and my Dafter for your Pie. i did not know Msa Swan was gon doune i had though[t] to have sent a letter by him. i did marvel i did not heare from you before, at last i gessed you weare not com home from keepeing your Crismus i am sorri you have shuch a greate cold i have binn veri ill with a coffe sence which is not yet gon i had a lamenes in my wrist which cased a great paine in my haun that i cold not doo ani thinke with it." Correspondence does not change much through the ages, though perhaps spelling does!

There are ample data for the curious in this volume concerning the commonplaces of country life three hundred years ago—old wives' remedies for various ailments, requests for dress materials, gossip of university life at Oxford and Cambridge, estate matters, field sports, parish affairs. The landlord seems to have found his lot as hard in the seventeenth century as he does to-day. It is interesting to find Henry of Barham, in 1641, protesting against the scandals of witchcraft, which during the next century steadily declined as a popular superstition, until the repeal of the Witchcraft Acts.

Of greater interest than the trivialities of everyday life—not a few of which, we are inclined to think, were scarcely worth the compliment of editing and publishing—are the references to public events. By far the most entertaining of Henry's correspondents—indeed, his only correspondent who shows real individuality of style—is his brother-in-law, Sir Thomas Peyton. Himself among the audience, Sir Thomas thus describes one of the most momentous speeches ever delivered in the English Parliament: "Presently arose Mr. Pimme, an ancient and stoute man of the Parliament, that ever zealously affected the good of his Country, who as yett only made the full complaint of the Commons, for hee left nott anything untouched, Shipmoney, Forrests, Knighthood, Recusants, Monopolies, the present inclination of our Church to Popery, and more then my memory can suggest to mee, and in the close desired the Lower house to move the Upper in an humble request that they would bee pleased to joyne with them in a petition to the king for redresse of all those greivances." Sir Thomas gives a vigorous, staccato account of all the clouds which are gathering in May 1640, and concludes with a kind of gay solemnity which is characteristic of him: "Death's har-binger, the sword, famine and other plagues that hang over us are ready to swallow up the wicked age. And because to bee miserable in a strange place is some heightening of misfortune, I meane by the grace of God to expect at Knolton, reckoning from next weeke, what I am to suffer in my oecunomicall government or state in this fiery declination of the world." On a "Wensday" of 1641, Cousin Henry

of Dene writes from London "that Straford is this day to bee decapited att ten of the clock." The same writer describes how tragically civil strife is spreading its infection: "Parents and children, brothers, kindred, I and deere frends have the seed of difference and division abundantly sowed in them. Sometimes I meet with a Cluster of Gentlemen equally divided in opinion and resolution, sometimes 3 to 2; sometimes more ods, but never unanims, nay more I have heard foule languig and disperarat quarelings even between old and intire frends, and how wee can thus stand and nott fall, certainly God must needs worke a myracle parallele to some of his great ones in the old time." Lamentably, the miracle did not happen, but the "fiery declination of the world" continued for another half-century. We leave Henry tormented by doubt concerning his duty and his interest. "Mee thinks my condition beetwixt the commission of Aray and ordinance of Parl: is like his that is between Silla and Carybdis, and nothing butt Omnipotentie can bring mee clearely and reputably off." What part he eventually played does not appear in this volume, but Mrs. Gardiner gives us to understand that as "an intermediary, a member of no party and of all," he did the State some service—as would become a Kentish gentleman so staid in all matters save the charms of a lovely protégée.

C. K. A.

To Our Readers and Photographers at Home and Abroad.

"THE ILLUSTRATED LONDON NEWS" has always been famed for its treatment of the various branches of Science. Its archæological articles and illustrations are known throughout the world, and its pages dealing with Natural History and Ethnology are of equal value. These and other subjects are dealt with in our pages in a more extensive way than in any other illustrated weekly journal. We take this opportunity, therefore, of urging our readers to forward to us photographs of interest in these branches of Science.

Few people visiting the less-known parts of the world fail to equip themselves with cameras, and we wish to inform explorers and others who travel that we are glad to consider photographs which show curious customs of various nationalities, civilised and uncivilised, their sports, habits, and costumes; in fact, anything of a little-known or unusual character.

We are very pleased to receive also photographs dealing with Natural History in all its branches, especially those which are of a novel description. Our pages deal thoroughly with unfamiliar habits of birds, animals, fishes, and insects.

To Archæologists we make a special appeal to send us the results of recent discoveries.

In addition, we are glad to consider photographs or rough sketches illustrating important events throughout the world; but such contributions should be forwarded by the quickest possible route, immediately after the events.

We welcome contributions and pay well for all material accepted for publication.

When illustrations are submitted, each subject sent should be accompanied by a suitable description.

Contributions should be addressed to: The Editor, *The Illustrated London News*, 346, Strand, London, W.C.2.

The family over which Henry reigns, with a very conscientious sense of his responsibilities, is characteristic of the age. There are three younger brothers. James, next in age to Henry, must be provided for at Cambridge, and strenuous efforts (not always of the most scrupulous) are constantly made for his advancement towards scholarships, a degree, a living, and such other ecclesiastical preferment as may be contrived. James is, indeed, a considerable anxiety to his elder brother; his demands for his "quarterly" and other requirements are unceasing, and are expressed in a strange medley of abjectness, urgency, and immature pedantry, which latter is evidently intended to flatter his brother's scholarly tastes. We are left in doubt whether James's difficulties are due to his own improvidence or to niggardliness in Henry, who appears to be chronically pressed for money. At all events, Henry's waning patience and purse wring from him candid admonitions. "I know by this time you have learnt there is a difference between Meum and Tuum, not only amongst strangers but amongst friends and Brothers, and that they are men of a senseless disposition that thinke [that] is done toward them out of love is done out of duty."

Two younger brothers are, according to the usual routine, apprenticed to merchants, and one of two younger sisters is satisfactorily married-off. The feminine members

* "The Oxinden Letters—1607-1642: Being the Correspondence of Henry Oxinden of Barham and his Circle." Edited, with Notes and an Introduction, by Dorothy Gardiner. (Constable and Co.; 12s. 6d. net.)

Exquisite Miniatures: Illuminations from the Foucquet Hours.

REPRODUCED BY COURTESY OF MESSRS. SOTHEY & CO.



THE SHEPHERDS WORSHIPPING THE INFANT CHRIST.

The fifteenth-century manuscript containing these exquisite illuminations is known as the Foucquet Hours. Its original provenance cannot be established, though the motto "Sil avient," with the initials "A. R." (on the scrolls in each of these miniatures), and "Chaste vie love" with "R.L." (on other pictured pages), probably contain anagrams on the owner's name. In this delightful night scene the cattle, also in attitudes of devotion, appear behind the figure of the Virgin.



THE VISITATION.

In his monograph on Foucquet, Mr. Trenchard Cox, comparing this manuscript with Foucquet's famous "Heures d'Etienne Chevalier," writes: "The miniature of the Visitation, with its delicious setting of the tessellated courtyard and its figures which, both in costume and posture, are almost exactly the counterparts of those in the Visitation at Chantilly, compels us to believe that Foucquet was its author." All our reproductions, it should be noted, are the same size as the originals.



THE VIRGIN LAMENTING THE DEAD CHRIST.

We read in Sotheby's catalogue: "Compare an almost identical composition from the Foucquet Hours of Etienne Chevalier at Chantilly. . . . Mr. Cox calls attention to the figure of the Virgin, with the dead Christ on her knees, 'lamenting over His body in an attitude of passionate, soul-destroying grief.' The general similarity of composition in the two miniatures is remarkable, and the figure of the Virgin is identical in both."

The Chester Beatty collection of Western manuscripts, to be sold by Messrs. Sotheby on May 9, contains the beautiful fifteenth-century manuscript known as the Foucquet Hours, from which these illuminations are taken. The manuscript was, within recent years, in the collection of Sir George Holford, and in 1908 appeared in the Burlington Fine Arts Club Exhibition of Illuminated Manuscripts. It is one of the two books of devotion which Mr. Trenchard Cox ascribes with confidence to the hand of Jehan Foucquet (c. 1415—c. 1485), and under three of our reproductions appear Mr. Cox's reasons for their attribution to that master. The other book is the famous "Heures d'Etienne



THE ANNUNCIATION.

In his monograph from which we also quote above, Mr. Cox writes: "At least two of the miniatures in this book are of such high excellence, and reveal not only direct affinities to the Hours at Chantilly, but such taste and consummate skill, that the hand of Foucquet can hardly here be doubted. The Annunciation, for instance, with its chaste design and exquisite 'garden-vista,' conforms entirely with Foucquet's highest standard."

Chevalier," now in the Musée Condé at Chantilly, with which several of the Foucquet Hours illuminations have much in common. Describing the Foucquet Hours, Messrs. Sotheby's catalogue says: "The manuscript contains twenty-five exquisitely executed miniatures without borders, each occupying a full page, generally with four lines of text inserted in a small rectangle. . . . One of the few surviving specimens of Foucquet's art, it is in very fine condition throughout. Even isolated specimens of his miniature work are of the greatest rarity. Mr. Cox records only four examples in this country: two leaves from the Hours of Etienne Chevalier, and two other miniatures."

Scottish Soldiers of the Past: Edinburgh Castle Figures in London.

REPRODUCED BY COURTESY OF THE SCULPTOR, MR. C. D'O. PILKINGTON JACKSON, AND OF THE SCOTTISH NAVAL AND MILITARY MUSEUM, EDINBURGH CASTLE.



FROM SCOTLAND'S NAVAL AND MILITARY MUSEUM:—TOP ROW (LEFT TO RIGHT)—78TH HIGHLAND REGIMENT ROSS-SHIRE BUFFS—ENSIGN, LIGHT COMPANY, REVIEW ORDER: 1822; 2ND OR ROYAL NORTH BRITISH DRAGOONS—PRIVATE: 1758; 79TH THE CAMERON HIGHLANDERS—ENSIGN, BATTALION COMPANY, SERVICE DRESS: 1815. LOWER ROW—1ST THE ROYAL SCOTS (THE ROYAL REGIMENT)—PRIVATE, BATTALION COMPANY: 1742; 78TH SEAFORTH'S, LATER 72ND HIGHLAND REGIMENT—SERGEANT, GRENADEIR COMPANY, REVIEW ORDER: 1778; 26TH CAMERONIANS—FIELD OFFICER, REVIEW ORDER: 1800; 42ND ROYAL HIGHLAND REGIMENT—OFFICER, BATTALION COMPANY, REVIEW ORDER: 1808; 92ND GORDON HIGHLANDERS—DRUMMER, DRILL ORDER: 1815.

An exhibition of the Scottish Military Statuettes (1633-1918) from the Scottish Naval and Military Museum, Edinburgh Castle, opened at the R.B.A. Galleries, Suffolk Street, Pall Mall, on April 5, and will continue until April 29. Our readers will recall that we have already devoted two pages (in our issue of April 1) to monochrome reproductions of twelve of the statuettes; and we carry out on

this and the opposite page the promise given in that issue that we would publish a further selection in colours. The statuettes are the work of Mr. C. d'O. Pilkington Jackson and a number of artist-craftsmen co-operating under him. Each is carved in Scots oak to the scale of $2\frac{1}{2}$ inches equalling 1 ft., so that each figure represents a six-foot man with arms and accoutrements in proportion.

Scottish Soldiers of the Past: Painted Statuettes at the R.B.A.

REPRODUCED BY COURTESY OF THE SCULPTOR, MR. C. D'O. PILKINGTON JACKSON, AND OF THE SCOTTISH NAVAL AND MILITARY MUSEUM, EDINBURGH CASTLE.



FROM SCOTLAND'S NAVAL AND MILITARY MUSEUM: TOP ROW (LEFT TO RIGHT)—91st ARGYLLSHIRE HIGHLANDERS LIEUTENANT, REVIEW ORDER: 1866; THE ROYAL SCOTS GREYS (2nd DRAGOONS)—DRUM HORSE, REVIEW ORDER: 1905; 92nd HIGHLAND REGIMENT—OFFICER, ENSIGN: 1850. LOWER ROW 25th REGIMENT, KING'S OWN BORDERERS PRIVATE, LIGHT COMPANY, REVIEW ORDER: 1843; 21st ROYAL SCOTS FUSILIERS FIELD OFFICER, REVIEW ORDER: 1819; SCOTS GUARDS DRUM MAJOR, STATE CLOTHING: 1909; 93rd SUTHERLAND HIGHLANDERS—OFFICER, BATTALION COMPANY, REVIEW ORDER: 1822; 71st HIGHLAND LIGHT INFANTRY—BANDSMAN, REVIEW ORDER: 1849.

As mentioned on the opposite page, an exhibition of Scottish Military Statuettes, from which this is a selection, opened at the R.B.A. Galleries on April 5. It should be noted that the groups on both these pages were specially chosen and arranged for "The Illustrated London News," and that in the exhibition itself the statuettes are grouped in periods of years and are visible from all sides. In the modelling of these miniature statues, no pains have been spared by the sculptor,

Mr. C. d'O. Pilkington Jackson, and his associates, to render each one as accurate as it is possible for it to be, and the actual work on the figures was necessarily preceded by a very arduous task of research. But, with all this technical accuracy of dress and equipment, each of the figures is a work of art in itself, with a character of its own and a striking vigour and naturalness of attitude. These colour reproductions give an admirable idea of their high artistic merit.



*Sir Walter Scott
and Lewis Carroll
jointly merit
our apologies*

To the civilised world it was Guinness that said
"I've a gleam like a ruby, I'm famed for my head;
Let people of taste, whosoever they be,
Come dine with the Lobster, the Oyster, and Me!"

Then fill up your glass with this glorious brew;
It's good for the Lobster, the Oyster and you.
It's good for the body and good for the mind,
It's the very best thing for the whole of mankind!

"I'm certain," quoth Guinness, "you'll all of you think
'Tis a pleasure to taste me, a rapture to drink.
In fact it's as jolly as jolly can be
To dine with the Lobster, the Oyster and Me!"

"Then fill up the glasses as quick as you can
With Guinness that strengthens and comforts a man.
Leave care in the cloak-room along with your hat—
Goodbye to depression and gloom and all that!"

GUINNESS brings Lobsters and Oysters out of their shells

THE WORLD OF SCIENCE.

FEAR, JOY, LOVE, AND HATE: EMOTIONAL COURTSHIP DISPLAYS IN BIRDS.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

FEAR, joy, love and hate possess us all, in varying degrees of intensity and in varying circumstances. But commonly, we may surmise, these are merely "states of feeling" which are never subjected

It is not until we come to study them in mankind that we find them in their fullest development. For here they become sublimated, and intensified by the stimulus of memory and associated ideas, till they attain to their sublimest heights.

We see their influence in our poetry, art, and literature, and in all that is best and sometimes worst in our innermost selves. One can study the more primitive phases in the emergence of this aspect of sex emotions in the birds. And those who will may begin either with birds in captivity, as at the "Zoo," or in the field, for the season of the "courtship" of birds is now at hand.

Darwin was the first to give this theme serious attention, in his "Descent of Man." He cited such species as the birds of paradise, the ruff, the peacock, and the pheasant. For their behaviour at this season displays phases which for the rest of the year are dormant. This "behaviour" presents an astonishing range of intensity; and it is to be noted that this

secure the favours of his prospective mate, who "selected" from among a number of rivals the male who pleased her most, either by his "performance" in display or the splendour of the plumage exhibited to her apparently contemptuous gaze.

Herein it is assumed that the female has a standard of comparison. But this can hardly be. The gorgeous "train" of a peacock has been evolved by the slow transformation of the ordinary upper tail-coverts and feathers of the lower part of the back. But that splendour has taken countless thousands of years in its development; and the amount of added beauty in any given generation is negligible and beyond estimation. Let who will examine a thousand peacocks to-day, and he will find that, in so far as "splendour" is concerned, they are all as alike as peas in a pod. Moreover, birds of quite sober coloration will assume strange posturings, with outspread wings and tail, entirely devoid of conspicuous colour or markings. The "posturings" serve as an aphrodisiac to arouse in his prospective mate the emotions which possess him. And sooner or later he will succeed. Yet there is a certain "sexual selection"; for males which are but indifferent performers will fail to find mates, and die without offspring. And the same is true of females in whom sex emotions are deficient.

Yet, when this is admitted, the whole truth has not been found. For during these moments of ecstasy, the more brilliantly coloured or ornamented males seem to show a certain, though vague, consciousness of their special ornaments, and to be possessed with a desire and determination to make the most of them. For the male peacock approaches the female walking backwards, with the fully outspread train turned away from her. Then, deeming himself sufficiently near, he swirls round to present the train in all its glory, setting the long feathers rapidly vibrating till they make a sound like that of rain falling on leaves, ending with the well-known scream.

It is the same with the golden or the amherst pheasant. He seems not only thoroughly conscious of the fact that round his neck is a great frill of beautifully marked feathers, but determined to use it to the best possible advantage. And to this end he presents himself sideways to his still cold mate, so that the whole frill is twisted round to one side of the neck, as will be seen in the adjoining photograph. And this is supplemented by spreading the tail sideways, so as to bring out to the best advantage its multi-coloured splendour.

We find the same in Bulwer's pheasant (*Lobiophasis bulweri*). And here, as in the tragopans, there are "bags" of skin, or "wattles," on the throat, which can be inflated so as to make the most of the gay colour such appendages have at this time. More convincing than all should be the argus pheasant, wherein even the outermost flight-feathers bear an exquisitely beautiful pattern. As if the bird were conscious of this, they are most conspicuously displayed (Fig. 2). He seems to make a deliberate attempt to make the utmost possible use of these wings at this time; so much so, indeed, that the rest of the body is obliterated. Compare this with the amherst pheasant. Surely the form of the display in each is governed by what is to be displayed. It is not merely an "instinctive," but an emotional display!



1. A REMARKABLE BIRD THAT MAKES USE OF THREE PAIRS OF BLUE WATTLES ON ITS NECK, AS WELL AS ITS MAGNIFICENT WHITE TAIL, IN ITS COURTING DISPLAY: BULWER'S WATTLED PHEASANT (*LOBIOPHISIS BULWERI*).

This species of pheasant is found only in the lower mountain-forests of Sarawak and Borneo. The male has the neck but sparsely feathered, and ornamented with three pairs of blue wattles which it inflates during moments of excitement. The wonderful white tail is composed of no fewer than sixteen pairs of feathers, by far the largest number found in any game bird.

Photograph by Courtesy of Dr. Heck, the Berlin Zoological Gardens.

to analysis. They are not even clearly appreciated as so many "emotions." As soon as this is realised, we are on the road to analysis. That, however, unfortunately is generally left to the psychologists, who are even now wont to wander into jungles of thought (where they are apt to lose themselves), so that the plain man is quite unable to follow them. Whenever an effort is made to bestow a little concentrated thought on this theme of the emotions, sooner or later one is faced with the problem of their source and origin. They are often associated too closely with "instincts."

Emotions are states of being largely independent of the physical body from which they emanate. But they make up what we call its "temperament." And this is nowhere more manifest than in men and women. Their "emotions" give us a clue to their temperament. Such "clues," however, must be warily followed. For, as most of us know, an apparently charming woman may prove to be a "cat," and an apparently delightful man a cynic or a bully. The fact that people react very differently to the same stimuli suffices to show that the emotions underlie and govern temperament. If only this were more generally realised, there would follow the inevitable deduction that we must strive to possess, rather than be possessed by, our emotions. And what a difference this would make in "character"! The ghastly and poisonous "candour" of the bully, the revengeful, the "nagger," the discontented, would surely be materially diluted, if not suppressed, as a consequence of the wholesome effect of a little self-knowledge of this sort. But very few people really think. Unfortunately for them and for us, they only "think" they think.

But once more: whence come the "emotions"? Can we speak of the "emotions" of an earth-worm or an oyster? If not, where and when do they begin to manifest themselves? Here, surely, enquiry should begin. And to make that enquiry easier, let us concentrate for a brief space on the most powerful of all the emotions. This we call "love," a word which has been endowed with many meanings, because, indeed, it manifests itself in many forms. Just now I want to touch upon that which is associated with sex. Now, at such an avowal some of my readers will shudder. This attitude is unfortunate, for herein we have the key to the innermost fibres of our being, and of our conduct in a hundred unsuspected directions. However, until I am asked I will do no more than point to the existence of that key. Whosoever will have the courage to turn it will open the door to wisdom and knowledge of the most vital importance.

Let it suffice now to say that in the lowlier creatures we find sex instincts, but as we carry enquiry to the more and more highly organised types, so we find a gradual intensification of those "instincts," until they finally develop into the plane of "emotions."



2. THE UNIQUE COURTING DISPLAY OF THE ARGUS PHEASANT (*ARGUSIANUS ARGUS*), WHICH INHABITS THE DEPTHS OF THE FORESTS OF THE MALAY PENINSULA: THE BIRD'S WINGS EXTENDED IN AN ENORMOUS CIRCULAR SHIELD, OBLITERATING THE BODY.

The Argus pheasant ranges from Siam through the Malay peninsula and Sumatra, haunting the depths of the evergreen forests, where it clears a space to serve as a parade ground. No other bird has the outermost flight-feathers of such beauty, and no other bird displays after such a fashion.—[Photograph by D. Seth-Smith.]

intensity stands in a more or less direct relation to the special ornaments which are developed, often only for this season of "courtship," and for the most part by the males alone.

The late Sir William Ingram once gave a vivid and brilliant description of the amazing performance of a king bird of paradise—a display such as never fell to the good fortune of Darwin to witness. His deductions—drawn from the displays of birds like the peacock, argus pheasant, ruff, and so on—were that the posturings of the male were designed to



3. THE AMHERST PHEASANT (*CHRYSOLOPHUS AMHERSTAE*) IN DISPLAY: THE WONDERFUL COURTING PLUMAGE, WHICH IS DISPLAYED SIDEWAYS, THE NECK FRILL BEING TWISTED ROUND TOWARDS THE FEMALE, AND THE TAIL TWISTED OVER AND SPREAD OUT, SO AS TO MAKE THE MOST OF THE PATTERN.

Photograph by D. Seth-Smith.

CEREMONIALLY PROPITIATING FISH SACRIFICED TO THE REQUIREMENTS OF HUMAN APPETITE.



A "DAY OF ATONEMENT" TO THE FISH CONSUMED FOR FOOD IN JAPAN: A BUDDHIST SERVICE ON BOARD SHIP, WITH THE ARCH-ABBOT KNEELING ON A CUSHION.



BUDDHIST PRIESTS IN A STEAMER DIRECTING THEIR PRAYERS TOWARDS THE GREAT FISH-MARKET OF TOKIO: AN INCIDENT OF THE PROCESSION THROUGH THE HARBOUR.

ON these two pages we illustrate picturesque scenes at Tokio in connection with the recent revival of a curious old religious ceremony. A correspondent describing it writes: "Fish play an important part in Japanese meals, as important a rôle, if not greater, as that of meat in the diet of Europeans. At least once every day fish is eaten, and more frequently it appears in a multitude of different forms and dishes twice a day at meal times. The only Japanese who do not eat fish are the Buddhist

[Continued below.]

CURIOUS RITUAL, SYMBOLISING RECONCILIATION AND ATONEMENT, REVIVED IN JAPAN.



TWO MONKS OPERATING BELLS AND DRUMS (SEEN ALSO IN THE ILLUSTRATION BELOW) DURING THE CEREMONY ON BOARD SHIP—WITH LOUD-SPEAKERS (ABOVE) TO CONVEY TEMPLE MUSIC.



A PRIEST SOUNDING A BLAST ON A "HORA," THE SHELL OF A SEA-MUSSEL: A SIGNAL THAT THE RITUAL OF ATONEMENT, HELD ON BOARD A STEAMER, IS ABOUT TO BEGIN.

[Continued.]

priests, as their creed forbids them the killing of any living thing, either for food or for any other purpose. There is an old Japanese ceremony of Reconciliation with the fishes, that are caught, killed, and eaten; a gorgeous festival, which for a hundred years has been in abeyance, but which this year has been revived in all its former glory. It was a pious ceremony, performed with great solemnity. After a service in a temple, fifty priests in their finest robes assembled in a modern steamer, where a ritual of atonement was celebrated for the fishes sacri-



THE ATONEMENT CEREMONY ON BOARD A STEAMER IN TOKIO HARBOUR: A GENERAL VIEW OF THE CONGREGATION, SHOWING (IN THE LEFT FOREGROUND) THE TWO MONKS SERVING BELLS AND DRUMS.



JAPANESE CHILDREN—SOME CARRIED BY THEIR MOTHERS—IN THE PROCESSION TO THE HARBOUR: A PHASE OF RITUAL ATONEMENT TO FISH BY CONSUMERS WHO "DEEPLY SYMPATHISE."

ficed to human appetites. In a procession through the harbour, as solemn as it was splendid, and in which numbers of children clad in gala costume participated, the vessel moved slowly along past the great fish-market of Tokio before proceeding to sea. Temple music and chants were conveyed to the service by radio loud-speakers, to accompany the ceaseless prayers of the priests." The extent of the fish trade in Tokio may be gathered from an interesting account of the city in Terry's "Japanese Empire." Describing the Salt-fish Warerooms, "the

[Continued opposite.]

ASKING PARDON OF FISH FOR EATING THEM: A JAPANESE CEREMONY.



YOUNG PARTICIPANTS IN A FESTIVAL OF RECONCILIATION WITH FISH CONSUMED FOR FOOD: JAPANESE CHILDREN IN SILK GALA ROBES, WITH SYMBOLIC HEAD-DRESS AND BLOSSOMING BRANCHES, IN PROCESSION TO A SHIP FOR AN ATONEMENT SERVICE.



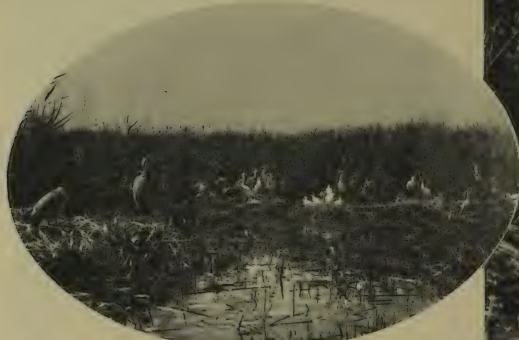
JAPANESE CHILDREN IN A CEREMONY OF BLESSING THE FISH: A CHARMINGLY PICTURESQUE GROUP OF LITTLE FOLKS IN SERIOUS MOOD, WITH CURIOUS EMBLEMATIC HEAD-DRESSES AND ATTIRE IN ELABORATE SILK COSTUME.

[Continued.] largest distributing point of the much-prized Pacific salmon, for which north Japan is celebrated, the writer says: "The fish are distributed broadcast over the city and the South, as far as Manchuria and the distant interior of China. Upward of 130 million lb., valued approximately at 7 million yen, pass through this great mart during the winter season. . . . Salmon forms the favourite New Year's gift. . . . Just across the canal from this fish-exchange is another big fish-market, where, in the early morning, piscine types almost as varied and as beautiful as those at the marvellous Naples Aquarium may be seen." The same excellent guide-book mentions elsewhere, in a description of Atami, the use of an instrument apparently similar to that in our lower left illustration on the left-hand page. "At times large schools of various deep-sea fish enter the bay and throw the town into great excitement. Look-outs are stationed on the highest promontories, and when a school appears in the bay, the fishermen are apprised by means of a primitive conch megaphone (*hora-no-kai*)." Similar look-outs, it may be recalled, are employed on the Cornish coast to announce the arrival of pilchards.

NEUSIEDLERSEE SPOONBILLS: A BIRD BELIEVED TO BE EXTINCT IN CENTRAL EUROPE PHOTOGRAPHED BREEDING NEAR VIENNA.

HERR BERNATZIK, the Austrian naturalist, to whom we are indebted for the extremely interesting photographs reproduced here, laments the dwindling numbers of the herons in Central Europe. These magnificent and interesting birds came dangerously near extermination in this area when there was a fashion for herons' feathers before the war. In Roumania, in spite of protective legislation, they are still at the mercy of hunters; and Herr Bernatzik describes how an entire colony on Lake Scutari was wiped out recently in a single breeding season. The spoonbill is also getting extremely rare, he observes. A prominent ornithologist declared to him that the bird could no longer be found breeding in Central Europe. It was with a feeling of exultation, therefore, that Herr Bernatzik discovered a large colony of spoonbills and herons among the reed thickets on the Neusiedlersee—not thirty miles from Vienna (or, as it might be, at St. Albans or Maidenhead!). It was with great difficulty that he made his way through the tangled jungle of tall reeds, up to his knees in mud and water infested with leeches, and constantly losing his direction. But once he had established his apparatus

(Continued below.)



AN EXTENSIVE COLONY OF SPOONBILLS IN AUSTRIA—WHERE THEY WERE THOUGHT TO BE PRACTICALLY EXTINCT: THE BIRDS PHOTOGRAPHED FROM A "HIDE" CONSTRUCTED ON THE NEUSIEDLERSEE; WITH HERONS ON THE LEFT.



A CLOSE-UP OF A NEST, WITH YOUNG BIRDS, ON THE NEUSIEDLERSEE: A PHOTOGRAPH TAKEN AMONG THE THICKETS OF REEDS WHICH HERE CONCEAL A COLONY OF HERONS AND SPOONBILLS.



EVENTFUL FAMILY LIFE IN THE SPOONBILL COLONY, WHICH HAS ITS BREEDING-SEASON IN APRIL AND MAY: YOUNGSTERS (NEARLY FLEDGED) RUSHING FORWARD TO GET FOOD WHEN THE OLD BIRDS RETURN TO THE NEST.

in a "hide" there, he was able to observe these extremely rare birds at his leisure. The spoonbill, he notes, though associating readily with herons, really belongs to the ibises; and observation of the birds in their natural state clearly shows this. Spoonbills fly in small groups; while the herons cross the sky in majestic solitude, or, at most, in pairs. In flight the spoonbills carry their neck and head like a stork; while all herons fly with their neck held in an elegant "S"—the head drawn back on the neck. Their manner of feeding is also different. The spoonbills dabble in the shallows like ducks and geese, hunting for insects in the mud with their broad beaks; the heron, however, watches a sheet of water, himself immovable as a statue, and from time to time seizes his prey with lightning-quick stabs of his dagger-like beak. The spoonbills construct great mats of reeds for nests, just above water-level; and these are strong enough to bear a full-grown man. The herons' nests were, however, found about a yard above water-level. In conclusion, it is interesting to note that the birds here illustrated are now going through their breeding season, which lasts from April to May.



SPOONBILLS BUILDING THEIR NESTS, WHICH ARE STRONG ENOUGH, WHEN FINISHED, TO BEAR A MAN: THE BIRDS HANDLING LONG LENGTHS OF REEDS WITH A RIDICULOUS AIR OF BUSINESS-LIKE DIGNITY.



SPOONBILLS RISING ABOVE THE REEDS OF THE NEUSIEDLERSEE: THE BIRDS' FLIGHT-ACTION CAUGHT BY THE CAMERA IN THE CLEAR LIGHT, AND STYLISED SO THAT THE SERIES OF WING-POSTURES ARE STRONGLY REMINISCENT OF THOSE SEEN IN ANCIENT EGYPTIAN FOWLING SCENES.

EFFECTS OF LIGHTNING ON AEROPLANES:
REASSURING TESTS WITH MODEL MACHINES.

(SEE ARTICLE ON PAGE 540.)



A MODEL AEROPLANE STRUCK BY ARTIFICIAL "LIGHTNING": THE DISCHARGE ENTERING AT THE NOSE AND LEAVING FROM THE TAIL OF THE MACHINE



A DISCHARGE ENTERS AT THE RUDDER AND LEAVES FROM THE LANDING GEAR:
A MODEL AEROPLANE STRUCK BY ARTIFICIAL "LIGHTNING."



TESTING A MODEL AEROPLANE WITH ELECTRICALLY PRODUCED "LIGHTNING":
THE DISCHARGE ENTERING A WING-TIP AND LEAVING FROM THE TAIL.



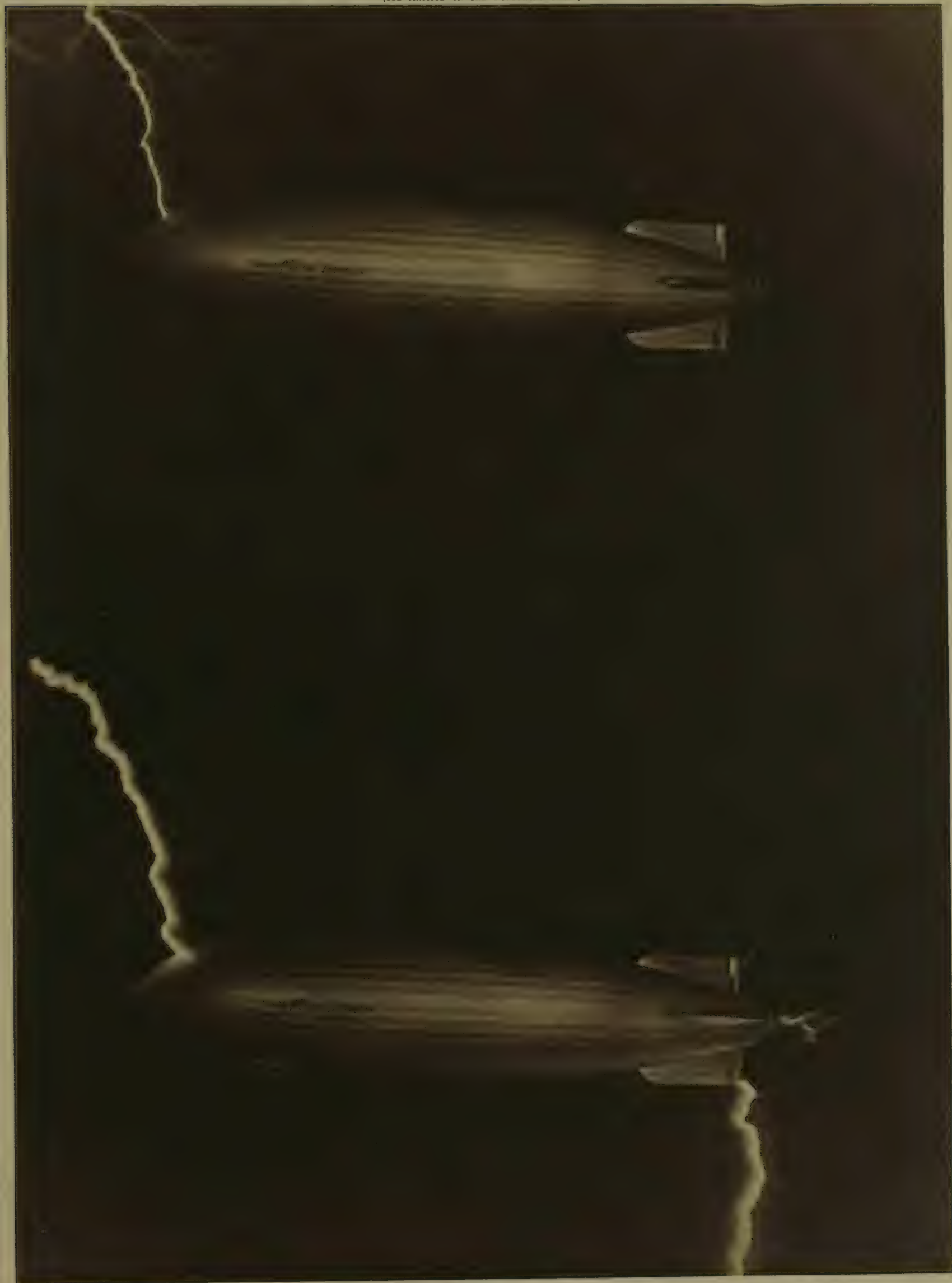
THE DISCHARGE OF ELECTRICITY ENTERING AT ONE WING-TIP AND LEAVING
FROM THE OTHER: ANOTHER ARTIFICIAL "LIGHTNING" TEST.

These photographs illustrate an interesting series of tests, designed to discover the effect of lightning on aircraft in flight, carried out at Barberton, Ohio, at the high-tension laboratory of the Ohio Insulator Company, a branch of the Ohio Brass Company. The results of the tests, which were made both on full-size machines and models, by means of artificial lightning produced electrically, are described in the article given on page 540 of this number. The writer states that the chances of a pilot or a passenger being struck directly by a lightning discharge are remote in most types of craft. Three of the above

photographs—the upper two and the lower right-hand one—were taken with a special camera whose shutter is synchronised to operate at the instant the flash of artificial lightning occurs. The shutter relay is controlled by a switch on the generator that energises the transformers.

EFFECTS OF LIGHTNING ON AIRSHIPS: TESTS WITH A MODEL "ZEPPELIN."

(SEE ARTICLE ON THE FOLLOWING PAGE.)



A MODEL "ZEPPELIN" SUBJECTED TO ARTIFICIAL LIGHTNING: (ABOVE) STRUCK BY A DISCHARGE OF LIMITED CAPACITY;
(BELOW) A HEAVY IMPACT NEAR THE NOSE CONTINUING TO THE GROUND FROM THE TAIL.

The "Akron" disaster, which (as mentioned in the introductory note to our article on page 540) has been definitely stated, by the only surviving officer, not to have been caused by lightning, lends a special interest to the above illustration of a model "Zeppelin" tested by artificial "lightning." The

article states that sheet duralumin was unharmed by electrical discharges unless combined with fabric. Even then the results were not serious. The model "Zeppelin," consisting of a fabric-covered duralumin frame, was bombarded by many high-frequency discharges, yet the fabric was not ignited.

LIGHTNING AS A FLYING HAZARD.

TESTS TENDING TO PROVE THE RISK LESS IN AN AIRSHIP OR AEROPLANE DURING FLIGHT THAN IN A BUILDING ON THE GROUND.

By WALTER E. BURTON. (See Illustrations on Pages 538 and 539.)

The disaster to the U.S. airship "Akron," which crashed into the sea during a thunderstorm, suggested that she might have been struck by lightning, and raised the question as to the general liability of aircraft to that risk. It will be recalled, however, that the sole surviving officer, Lieut.-Commander H. V. Wiley, stated emphatically: "The airship was not struck by lightning. A thunderstorm literally plucked the craft out of the clouds at 1600 ft., and dashed her against the stormy surface of the Atlantic." Commander Wiley's opinion was upheld, according to reports from New York, by other experts, who thought that the "Akron" had been trapped between two storms and hurled into the sea by a terrific downrush of wind. The following article, which is of great interest in this connection, describes some remarkable tests, made in America (some time before the disaster), to discover the effect of artificial "lightning," produced electrically, on model airships and aeroplanes, and some actual aircraft

PROBABLY you are less likely to be struck by lightning while flying in an airship or an aeroplane, particularly if it be a large one, than when you are sheltered in your own home. This is the opinion of Arthur O. Austin, of Barberton, Ohio, following a lengthy series of tests on full-size and model aircraft and parts. Mr. Austin, who is chief engineer of the Ohio Insulator Company division of the Ohio Brass Company, and a recognised authority on insulation and high-voltage phenomena, used powerful discharges of artificial lightning in his tests. These were generated at the high-tension laboratory of the insulator company, located near Barberton. Some of the huge sparks had a potential in excess of 3,000,000 volts, and an amperage measured in thousands. Discharges nearly 30 ft. long could be produced. A lengthy series of tests, with a full-size Barling monoplane, with engines and wing sections from other 'planes, and with scale models, was carried out in co-operation with *Popular Mechanics* magazine, of Chicago, Illinois. Tests with a scale model of a Zeppelin airship, of a design developed by the Goodyear Zeppelin Corporation at Akron, were performed in the course of studies made by Dr. Karl Arnstein and other Goodyear engineers.

Is a 'plane likely to be set on fire by lightning? This is usually one of the first questions to come up when lightning and the aeroplane are discussed. To determine the answer, Mr. Austin performed numerous tests on fabric-covered wing sections, and on various parts of the Barling monoplane, which has an all-metal frame, covered in the conventional manner with doped cloth. The monoplane was subjected both to impact discharges of artificial lightning having a voltage of 3,000,000 or so, and to continuous oscillator arcs having a potential of well over a million volts. In some of the impact tests, there were used short, fat bolts of man-made lightning having an amperage approximating a hundred thousand. It might be well to digress a moment for a brief description of the equipment

took place between an insulated ball, suspended high in the air, and the laboratory floor, which was grounded. The object being tested was placed between the floor and electrode so that it became a part of the electrical path.

Impact discharges were generated outdoors with equipment unique in design and construction. A trio of giant transformers, standing on bases of special porcelain tile in the courtyard of the laboratory, fed current of comparatively low frequency into a long, cage-like structure resembling certain types of radio antennæ. This cage formed one plate of

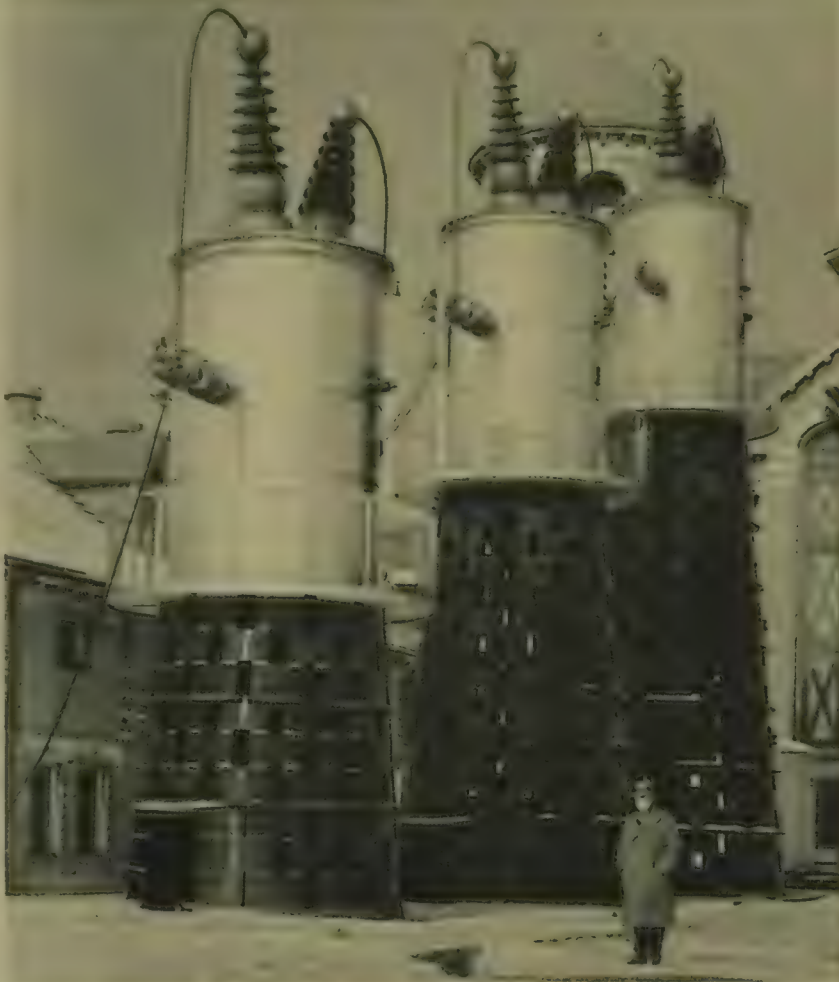
resulted. In tests with the 'plane when the propeller was revolving, throwing air back over the wings and body, even less tendency to scorch or burn was noted. The model Zeppelin airship, consisting of a fabric-covered duralumin frame, was subjected to lengthy bombardment by the high-frequency discharges, yet the fabric did not become ignited.

Mr. Austin has concluded from these studies that there are three main factors that would prevent an aeroplane in service from being set on fire, as far as the fabric and other inflammable materials used in the structure are concerned. First, rapid expansion of the gases generated by the discharge quickly cool the surrounding material. Second, the rush of air over the surface would carry away heat and quickly extinguish any flame. Third, where there is metal below the fabric, the absorption of heat by the metal

helps to lower the temperature. A fourth preventive might be added in the form of wet material caused by rain or fog. Pockets of explosive fuel vapours may be a real fire hazard. If a discharge were to enter one of these pockets, or if a spark were induced to jump between two electrically separated metal masses, such vapours might be ignited. Another way in which fire or explosion might be caused would be the fusion, by passage of a heavy current, of metal rods or wires passing through such gas-filled compartments.

Damage to the ignition system of an aircraft engine is less probable than had generally been believed. The ignition equipment is well insulated against normally high voltages. When the system is struck by lightning, the spark-plugs apparently act as limiting gaps which prevent a rise of voltage. The test 'plane was bombarded, while the engine was running, with artificial strokes of more than 1,500,000 volts. The topmost spark-plug of the Le Blond radial engine seemed to be the favourite point for the discharge to strike. Repeated hits failed to damage the plug, the leads, magneto, or other parts. The only noticeable effect was a momentary missing of the engine. A discharge striking the plug when the cylinder was partly or wholly filled with explosive mixture and the valves had not closed could produce a back-fire or a premature explosion in the cylinder.

Because the current of a natural lightning discharge may reach a tremendous figure, certain constructions in aircraft can be inherently hazardous from a lightning protection standpoint. An all-metal aeroplane is not likely to be damaged much from the heating action of heavy currents, because it is large enough and well enough bonded to absorb or dissipate the heat. However, in constructions where isolated masses of metal are tied together by relatively slender rods or wires or tubes, trouble might result. Thus, a wood-framed aeroplane would have rudder control cables of metal, and a bolt of lightning might strike the rudder and leave through the nose or a wing-tip. In travelling between the two points of contact, the heavy current might fuse the cables, to say nothing of electrical damage the bolt might do to the pilot who was in contact with the cables. Some alloys used in 'plane construction



AN INSTALLATION FOR PRODUCING DISCHARGES OF ARTIFICIAL LIGHTNING UPON MODEL AND ACTUAL AIRCRAFT: A TRIO OF GIANT TRANSFORMERS, STANDING ON SPECIAL PORCELAIN BASES, IN THE COURTYARD OF THE OHIO INSULATOR CO'S. LABORATORY NEAR BARBERTON.

an electrostatic condenser, the ground being the other terminal. When the charge on the cage reached the spill-over point, a brilliant spark, perhaps more than 25 ft. long, would flash to the ground with a crack like a rapid-fire rifle shot. The 'plane, wing section, gas-filled balloon, or other object being tested was placed so that it would become part of the path of the bolt of artificial lightning. By subjecting various forms of construction to these discharges, Mr. Austin found that, although the heat developed at the point struck is great, the damage is small. Sheet duralumin, such as that used for covering wings and fuselages, was unharmed, except where it was placed over a layer of fabric or other material which could be converted into gaseous form by the impact. In such cases, the explosive action of the gases produced a small hump in the metal, as if it had been struck from below by a stone.

The wing surfaces, fuselage, rudder, and other fabric-covered parts of the Barling plane were bombarded repeatedly with the most powerful arcs available. The result was that the fabric, at the point of

impact, exploded much like a grain of popcorn. The fibres were blown outward, and a hole approximating the size of a lead pencil produced. Heat developed was carried away so rapidly by expansion of gases, and to some extent by the metal beneath, that no flame



LITTLE CRATERS, OR PUNCTURES, PRODUCED BY ARTIFICIAL LIGHTNING DISCHARGES ON AN AEROPLANE'S RUDDER: AN EFFECT OF TESTS UPON FABRIC-COVERED SURFACES—THE HEAT CAUSED BEING CARRIED AWAY SO RAPIDLY BY EXPANSION OF GASES THAT NO FLAME RESULTED.

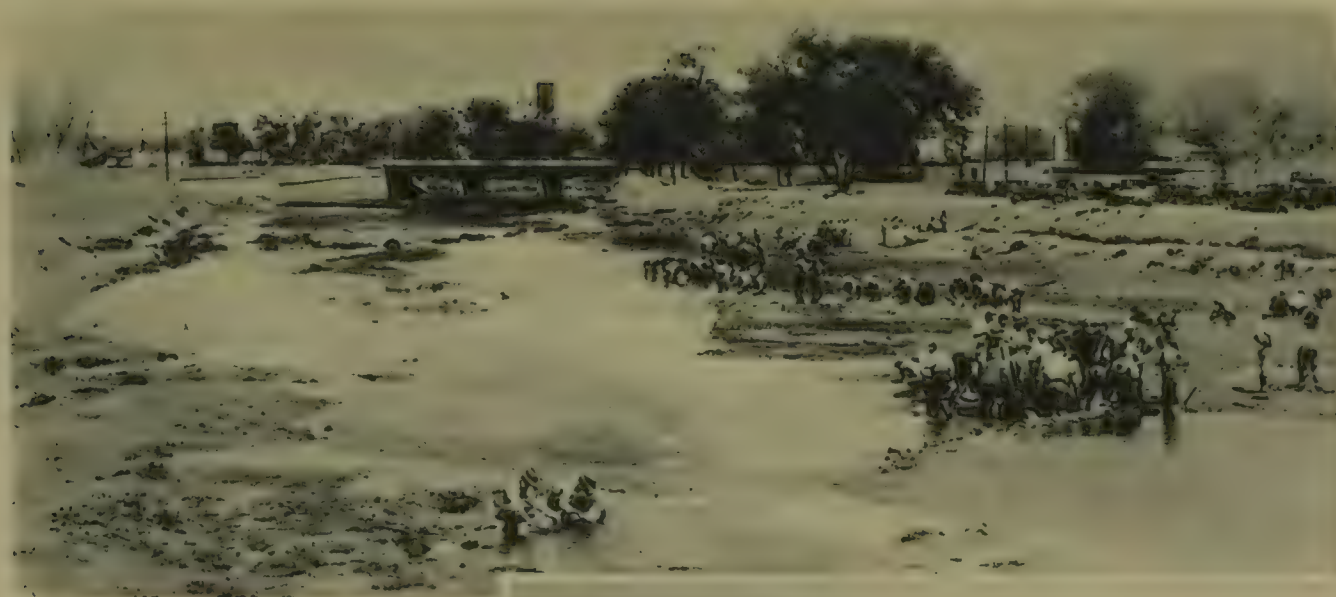
can be weakened to the danger point without being melted. Tests with the Barling showed that there was a considerable voltage drop along the rudder cable, although most of the current of a discharge flowed through the rudder hinge. The practice of assembling joints in all-metal 'planes from

[Continued on page 546.]



A SMALL CONE, OR HUMP, RAISED BY THE EXPANSION OF GASES PRODUCED BY A CURRENT OF ARTIFICIAL LIGHTNING IN A SHEET OF DURALUMIN—A METAL UNHARMED BY SUCH STROKES EXCEPT WHEN ATTACHED TO A LAYER OF FABRIC OR OTHER MATERIAL CONVERTIBLE INTO GASEOUS FORM BY THE IMPACT.

employed in these tests. The oscillator circuit included a transformer that charged a bank of condensers, which then discharged across an air-cooled rotary spark-gap. In the circuit of this gap was the primary of a loading coil of the Tesla type. The secondary discharge of this coil



**GOLD-DIGGING
TAUGHT HERE!
THE ONLY
SCHOOL OF
PLACER MINING.**

AT THE SCHOOL OF PLACER GOLD-MINING AT DENVER, COLORADO, CLAIMED TO BE THE ONLY ONE OF ITS KIND IN THE WORLD: A CLASS OF STUDENTS PANNING AND CRADLING IN THE BED OF A RIVER.



A "PROFESSOR" AT THE ACADEMY OF GOLD-MINING WITH HIS MIXED AUDIENCE: INSTRUCTING AN OPEN-AIR CLASS IN THE REFINEMENTS OF PLACER MINING.

THE DENVER SCHOOL OF PLACER GOLD-MINING: AN EXPERIENCED PLACER MINER TEACHING THREE WOMEN STUDENTS HOW TO OPERATE A CRADLE.



STUDENTS PANNING FOR GOLD UNDER THE INSTRUCTION OF EXPERIENCED MINERS: DAMMING THE STREAM AND WIELDING THE PAN, IN WHICH THE "DIRT" IS STIRRED AND SHAKEN WITH WATER TO ENABLE THE GOLD TO SETTLE AT THE BOTTOM.



A SIMPLE WAY OF EARNING A LIVING WHICH ATTRACTS WOMEN AS WELL AS MEN: GIRL STUDENTS AT THE DENVER GOLD-MINING SCHOOL PANNING ON THEIR "CLAIM."

In the days of the old "forty-niners," the gold-digger learnt his job through grim experience, by dint of shovelling much gravel—perhaps all to no purpose. But the benevolent Government of Colorado now feels that a gold-miner, or gold "placer," should learn more humanely and with less brutality. "The city of Denver (Colorado)," notes the correspondent who sends us these pictures, "is the first city in America, if not in the world, to organise a public school of placer mining." Placer mining is, of course, a simple operation. Gold sands

and gravels occur in the bed of many rivers. The sand is tested by "panning." The "dirt" is stirred and shaken with water in a pan to enable the gold to settle to the bottom. Finally, the gold is separated by a series of dexterous twists and tilts. The "cradle," or "rocker," deals with large quantities of auriferous earth and is more profitable. Students, by the end of their course at the school of placer gold-mining—having been taught everything that the "professors" know—must then go out and earn their living by their "craft."

PREHISTORIC POTTERY THAT ILLUSTRATES A REVOLUTION IN ART CAUSED BY THE DISCOVERY OF IRON: RICH IRON AGE "FINDS" IN AUSTRIA—WITH INDICATIONS OF ANIMAL-WORSHIP.



FIG. 1. A SMALL CLAY FIGURE OF AN ANIMAL, PERHAPS A VOTIVE OFFERING OR A CHILD'S TOY: EXAMPLE OF PLASTIC ART IN THE EARLY IRON AGE. (ABOUT ACTUAL SIZE.)

iron appeared for the first time. This marks the beginning of the "First Iron Age," which, as is well known, is also called the Hallstatt Period, from the famous place of discovery in Upper Austria. Bronze continued to play a very prominent part in the equipment of civilisation, by far the majority of all articles of personal adornment being still made of this alloy, whose beautiful colour caused it still to be preferred to iron in later times for this particular purpose. Weapons and tools, on the other hand, were now almost all made of the new metal, so difficult to work. As compared with that plain culture of the Bronze Age, adapted chiefly to practical utility, the Hallstatt civilisation, with its pottery, rich in form and splendid in colour, its bronze and clay figures, and so on, reveals a life with more extensive and refined requirements. The chief centre of this civilisation, believed to have been diffused by the Illyrians or the Veneto-Illyrians, was the region of present-day Hallstatt. Salt-mining, however, at the same time came to be the source of its wealth. Often old trading routes can be traced, and in particular there must have been very active dealings with Mediterranean peoples. From the graves, numbering about 2500, of the rich salt mine-owners in Hallstatt, we obtained our chief knowledge of their culture. Etruscan iron and bronze goods came from the south across the Alps by reason of the salt trade. Amber from the Baltic region was worn in ornaments. Thus the old salt-mining works in the salt deposit areas became a central point of civilisation from which began the extension of iron northwards. We soon



FIG. 2. A SMALL JAR WITH POLISHED GRAPHITE SURFACE, COVERED FROM A LARGER URN FOR CINERARY REMAINS OR STORAGE: A VESSEL FOUND (WITH THAT IN FIG. 2) NEAR VIENNA (ABOUT ACTUAL SIZE).

find the same civilisation spread over the whole of Central Europe, although numerous settlements at this period (1000–500 B.C.) exhibit more of a village character. The dwellings of the Hallstatt people were as simple as before. Alongside the pits used as dwellings (pits sunk in the ground, with conical roofs of plaited twigs and loam) have also been found ordinary square houses above ground, from the corner-post holes of which it was possible to reconstruct their shape. There are numerous wind-swept upland settlements, quite in keeping with the deterioration of the climate about 700 B.C., when the wet valleys became unsuitable for habitation, on account of the rain and the high level of subterranean water. Often, moreover, reasons of safety, connected with greater facilities for



FIG. 3. A SMALL BOWL WITH POLISHED GRAPHITE SURFACE, RAISED HANDLE, AND FLUTED SIDES, IMITATING A LARGER TYPE OF CINERARY URN: A VESSEL FOUND (WITH THAT IN FIG. 7) IN A PREHISTORIC DWELLING-PIT NEAR VIENNA. (ABOUT ACTUAL SIZE.)



FIG. 4. THE CONTENTS OF A DWELLING-PIT FOUND IN THE HOLLABRUNN DISTRICT OF LOWER AUSTRIA: VARIOUS VESSELS INCLUDING (ON LEFT) A UNIQUE FLAT DISH (SEEN ON A LARGER SCALE IN FIG. 6), EVIDENTLY A SACRED VESSEL.

defence, may have played a decisive part. The revolution in style and civilisation effected by iron may best be seen from the art of pottery or ceramics at that period. It may be premised that the potter's wheel was then still unknown, and all the vessels represent free hand work. The wealth of form alone is overwhelmingly great. The style and decoration, which includes relief, is doubtless mainly geometric, but nevertheless shows, such a profusion of variants that it required years of scientific and comparative work to determine only a few leading stages and their derivatives. Enormous, heavily bulged urns appear, mostly for incinerated remains, but probably also used for storing water, grain, and the like. Small imitations are frequent and are to be found in most dwelling-pits (Fig. 7). Vessels of this kind almost always have a very good smooth surface, covered with graphite and polished to a metallic brilliancy. Fig. 2 shows a dish with raised handle and the wall of the body channelled. This form occurs less frequently than the first. Both vessels were dug up from dwelling-pits in a settlement only a few kilometres from Vienna. The vessel shown in Fig. 3, made of light-red and well-made clay, was found in a dwelling-pit which showed at its base a layer of charcoal 10 cm. thick. In this pit, next to the fragments of this urn, which was certainly not an article of daily use, were found a bronze boat-shaped buckle, a small iron spatula, some bronze slag, and a few potsherds. The chief interest centres in four painted fragments of thin-walled vessels found at the same time. They are made of fine clay, and belong to three different vessels. On an applied priming of light red, ornamental lines with a metallic gleam stand out very finely. The inside wall was similarly decorated (Fig. 4). During the widening of a road, in a narrow pass at Puch, in the Hollabrunn District of Lower Austria, was found a dwelling-pit, largely filled with ash and charcoal, the entire contents of which are shown in Fig. 5. While the smooth dishes and

FIG. 5. ONE OF THE SO-CALLED "MOON IDOLS," THE HORNS OF WHICH SOMETIMES END IN ANIMAL HEADS: A PLAIN EXAMPLE, POSSIBLY REPRESENTING A COW-HORN CONNECTED WITH THE CULT OF DOMESTIC ANIMALS: FROM THE SAME SITE AS THE VESSELS IN FIGS. 2 AND 7. (ACTUAL SIZE, 1 IN. HIGH.)



FIG. 6. A CURIOUS OBJECT WHICH IS BELIEVED TO REPRESENT THE HEAD OF A COW OR A SHEEP, AND MUST HAVE FORMED PART OF ONE OF THE "MOON IDOLS" OF THE TYPE ILLUSTRATED IN FIG. 5. (ABOUT ACTUAL SIZE.)



FIG. 7. AN URN OF LIGHT-RED AND WELL-MADE CLAY FOUND IN A DWELLING-PIT WITH A BASIC LAYER OF CHARCOAL. "CERTAINLY NOT AN ARTICLE OF DAILY USE." (ONE-FIFTH OF ACTUAL SIZE.)

small pot exhibit common forms, the flat dish (Fig. 6) is unique of its kind and of greater importance. It is an imitation of a flat bronze dish, and is made of clay thickly covered with graphite. It is 20 cm. in diameter and 5 cm. high. The side wall has twenty-two bulges which converge downwards to a circular depression (omphalos). The vessel had certainly served for sacred purposes. While, in the painted fragments, we can discern ornamental motives which are derived from Greek and Roman culture, the classical parallel in the shape of the dishes is likewise very striking. The bulge in the middle also recalls similar vessels given to Greek Olympic victors. The original of these dishes, perfect in form, was certainly chased



FIG. 8. THE SACRED VESSEL SHOWN ON THE LEFT IN FIG. 5: A UNIQUE POTTERY IMITATION, IN CLAY COVERED WITH GRAPHITE, OF A BRONZE DISH, WITH TWENTY-TWO LATERAL BULGES CONVERGING DOWNWARD TO A CIRCULAR CENTRE. (ABOUT HALF ACTUAL SIZE.)



FIG. 9. A VESSEL FOUND NEAR VIENNA: A COMMON FORM OF THE EARLY IRON AGE POTTERY OF AUSTRIA. (ACTUAL SIZE, 4 IN. HIGH.)



FIG. 10. PAINTED DECORATION ON EARLY IRON AGE POTTERY: FRAGMENTS WITH LINEAR DESIGNS ON A LIGHT-RED GROUND, FROM THREE VESSELS OF FINE CLAY FOUND WITH THE URN IN FIG. 3. (FOUR-FIFTHS OF ACTUAL SIZE.)

work in bronze plate. Even in its clay imitation (Fig. 6), made perhaps about 700 B.C. by an Illyrian of the poorer class, it has lost nothing of its character and beauty. The graphited vessels, however, are very like the "Buccero" pottery of the Etruscans. We cannot suppose, of course, that mining at Hallstatt maintained the entire population of the surrounding regions. Proofs of their means of existence, agriculture and stockbreeding, can be supplied from almost all settlements of this prehistoric period, because remains of plants and animal bones were found everywhere. Close associations with domestic animals and their cult can be particularly well established in Lower Austria. Fairly numerous plastic representations both of domestic and hunting animals have been found. By far the majority are figures of birds both in bronze and clay, though mammals also are not wanting. Underlying all this naturalistic art were undoubtedly religious conceptions, which finally assume a constant form, especially in the representation of domestic animals. The so-called "Moon Idols" (Fig. 8) are named from their shape, resembling a crescent moon. The horns of the crescent frequently terminate in animal heads and the sides are often plastically adorned. The smooth unadorned piece here illustrated came from the same settlement as Figs. 2 and 7, and may represent a primitive form of cow-horn. Experts discern in these clay moon idols imitations of tribal sacred utensils used in the cult of domestic animals. Generally they are symbols of fertility. Later on, anthropomorphic representations may have been added. The local limitation of moon idols to certain districts, however,



FIG. 10. A CURIOUS OBJECT WHICH IS BELIEVED TO REPRESENT THE HEAD OF A COW OR A SHEEP, AND MUST HAVE FORMED PART OF ONE OF THE "MOON IDOLS" OF THE TYPE ILLUSTRATED IN FIG. 5. (ABOUT ACTUAL SIZE.)



AN illustration on this page last week of an elegant Adam lampstand set my thoughts wandering, and for a moment I felt a vague regret that this characteristic, graceful, ingenious, and learned style of architecture and interior decoration was destined to lead to nothing but its own slightly emasculated perfection. The brothers Adam, for all their skill, founded no school, and were the parents of no lasting tradition: they had talent where Sir Christopher Wren and Inigo Jones had genius. They dominated their period as did no other individuals before or since, but, somehow, that period seems, in retrospect, to have demanded less of its great architects than the vigorous world of a century before. I don't pretend to explain this—indeed, many will perhaps disagree with me—but the closing years of the eighteenth century do somehow give one the impression that a great age was coming to an end, as if the world had grown too old and *blasé* for genuine originality to have a chance of success.

Perhaps I can best demonstrate what is at the back of my mind by quoting some remarks of Josiah Wedgwood in his catalogue of 1774. Here they are in his own rather pompous diction: "We beg leave in this place to observe, that if gentlemen or ladies choose to have medals of themselves, families, or friends made in wax or engraven in stones of proper size for seals, rings, lockets, or bracelets, they may have as many durable copies of these medals as they please, either in cameo or intaglio, for any of the above purposes, at a moderate expense; and this nation is at present happy in the possession of several artists of distinguished merit as engravers and modellers, who are capable of executing these fine works with great delicacy and precision. If the nobility and gentry of Great Britain should please to encourage this design, they will not only procure for themselves everlasting portraits, but have the pleasure of giving life and vigour to the arts of modelling and engraving. The art of making durable copies at a moderate expense will thus provide the art of making originals, and future ages may view the productions of the age of George III. with the same veneration that we now gaze upon those of Alexander and Augustus."

The use of language such as this in an ordinary commercial advertisement illustrates uncommonly well the prevailing taste of the next twenty-five years—a taste that very nearly succeeded in smothering the arts beneath a woolly blanket of well-bred classicism. It was an age which took a genuine delight in all the discoveries of Greek and Roman antiquities, from the ruins of Diocletian's villa to the smallest engraved gem, and promptly proceeded to imitate perfection, forgetting that both literature and the plastic arts achieve greatness by what they discard. I see that an ingenious gentleman has recently rewritten "David Copperfield": Wedgwood and his contemporaries also rewrote, as it were, the cameos of the past. The result is very interesting as well as very charming, but he is an imaginative man who can perceive in it anything more than an agreeable diversion. It is all rather like the laborious attempt of a sound classical scholar to translate Horace: he will produce an accurate version

A PAGE FOR COLLECTORS.

JAMES TASSIE: STONEMASON OF GLASGOW.

By FRANK DAVIS.

which lacks both the fire and wit of the original. Poets have to be born, and so do sculptors and painters. There was no end of rhymesters in the seventeenth century, but only one Robert Herrick; and innumerable painters a hundred years later, but only one Gainsborough, who also, by the way (see his landscapes), was no less a great lyricist than Herrick.

With this as a rather discouraging preface, consider these portraits by one James Tassie, a nice quiet industrious Scot who settled down at

20, Leicester Fields, and thoroughly deserves all the praise I can lavish upon him. He was born in 1735, and commenced his career as a monumental mason at Pollokshaws, near Glasgow. He took lessons in modelling and—to abbreviate a rather long story—moved to Dublin in 1763, where he became assistant to Dr. Quin, Professor of Physics, who, "justly esteemed for his extensive learning and taste in the Fine Arts," employed his leisure hours in casting gems and imitating precious stones; he had made "many improvements in this art, and had given such exact imitations of cameos and intaglios as even to deceive the proprietor of a fine original, who mistook the doctor's copy for his own original."

In Doctor Quin's laboratory these two, the learned Professor of Physics and the young ex-monumental mason, devised a "white enamel composition," which Tassie used ever afterwards for his finest models from the antique, and which was the substance from which he cast his portrait medallions modelled from the life.

It is a few of these casts from a wax original which I illustrate here. In 1766 Tassie settled in London, and there he remained busily engaged till his death in 1799.

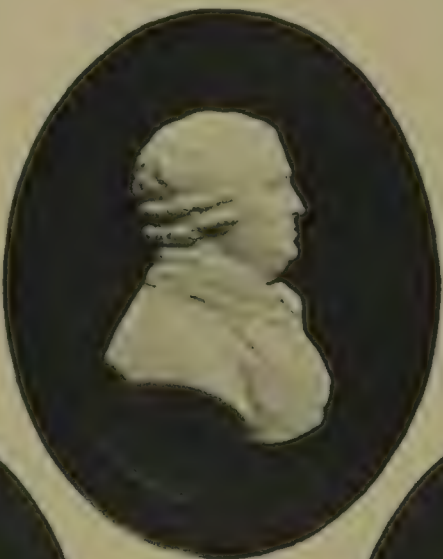
I reproduce his trade card (Fig. 1) and invite you to admire its elegance and its indefinable air of mannered ease. The contemporaries of the brothers Adam had learnt their lesson well—here is sound scholarship and a certain dry, good taste of which we have lost the secret. In an inch or two of card-board is expressed the owner's business, his achievements, his limitations, and his pride in good workmanship. From this to his portraits is an easy step. I suppose one must think of them as photographs in relief, and considerably finer than the similar portraits produced in Wedgwood paste at the great works at Etruria. Considering the material of which they are made, their subtlety is remarkable. There is extant an interesting account of Tassie's methods: "He takes three sittings. The two first about an hour each, the third not half an hour. If preferred, he can take two sittings in one day, if he has some hours betwixt to work at it by himself. It is the same to him whether he goes out to you, or you to him, only the hours from 12 to 4 he is occupied in attending to his shop. During the sitting you may be occupied at almost what you will—eating, writing, etc., as he only needs a few minutes' sitting at finishing a few particular parts."

Note that Mr. Tassie keeps a shop, and not a high-falutin' studio: gentility had not yet reached those suburban summits. There is nothing profound about his portraits, but they must have been wonderfully good likenesses in their clean-cut, crisp manner—a manner imposed upon them by the nature of their hard material—and a close study reveals considerable subtlety in the way in which lines, wrinkles, double chins, details of hair and of eyes are rendered. Beneath the shoulder is the sitter's name, sometimes with a date, sometimes signed by the artist, and the whole series forms a remarkable collection of mainly Scottish worthies ranging in importance from the great David Hume (Fig. 4) and Sir Henry Raeburn—this latter probably designed by the painter himself—to comparatively undistinguished business men and university big-wigs. As is fitting, the Scottish capital possesses a practically complete collection. James's nephew, William Tassie, continued the business on the same lines and only retired in 1840.



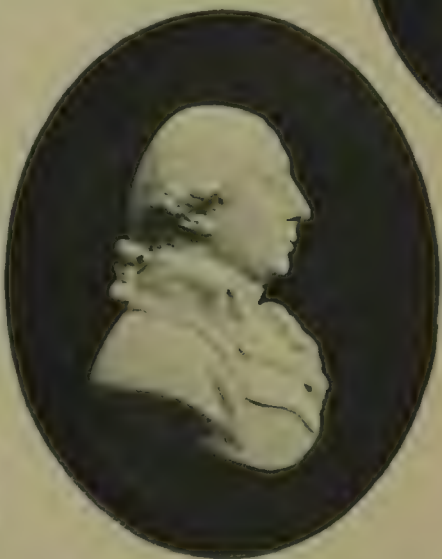
1. AN ORDINARY EIGHTEENTH-CENTURY TRADE CARD THAT IS TYPICAL OF AN AGE OF SOMEWHAT MANNERED GOOD TASTE: A MEMENTO OF JAMES TASSIE, THE GLASGOW STONEMASON WHO SUBSEQUENTLY BECAME FAMOUS FOR HIS "PORTRAIT MEDALLIONS," THREE OF WHICH ARE ILLUSTRATED HERE.

James Tassie's address, it will be seen, was in "Leicester Fields"; or, as it is now called, Leicester Square. His house on the east side must have been nearly opposite that of Sir Joshua Reynolds. Tassie's trade card shows the influence of the then fashionable Adam style; its ornaments and medallions might, indeed, have been borrowed straight from the genteel façade of one of Adam's houses. James Tassie died in London in 1799.

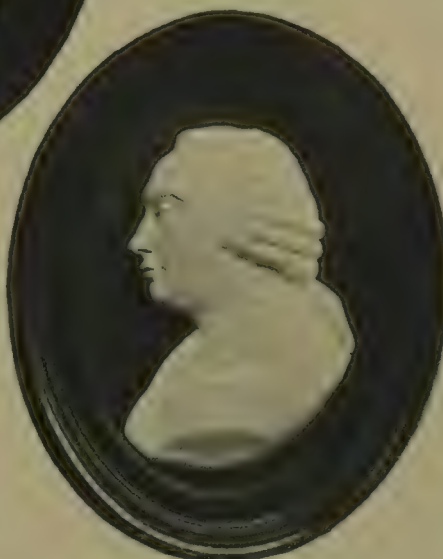


3. JAMES TASSIE'S PORTRAIT MEDALLION OF ANOTHER FELLOW-SCOT: THE BUST OF DAVID DALE, INDUSTRIALIST AND PHILANTHROPIST, WHO STARTED THE FIRST TURKEY-RED DYEING MILLS IN SCOTLAND; DATED 1791.

The "Portrait Medallions" reproduced by Courtesy of Messrs. Spink and Son, King Street, S.W.1.



2. JAMES TASSIE'S HEAD OF A FELLOW-GLASWEGIAN: THE PORTRAIT MEDALLION OF PATRICK WILSON (PROFESSOR OF ASTRONOMY, UNIVERSITY OF GLASGOW), DATED 1796; SHOWING THE CLOSE LIKENESS WHICH TASSIE OBTAINED, AND THE SUBTLE MODELLING OF THE FEATURES.



4. A GENTEEL AND INEXPENSIVE STYLE OF PORTRAITURE WHICH IS PROBABLY REPRESENTED IN MANY ENGLISH HOUSES TO THIS DAY: A PORTRAIT MEDALLION, BY JAMES TASSIE, OF DAVID HUME, THE HISTORIAN; EXECUTED IN THE SECOND HALF OF THE EIGHTEENTH CENTURY.

James Tassie devised a process—whereby he was able to make a number of copies of wax originals, in a hard "white enamel composition"—in collaboration with Dr. Quin, Professor of Physics at Dublin, whose assistant he became in 1763. The name of the subject was usually inscribed on the arm of the bust.

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Three new bridges over the Thames, in the south-western outskirts of London, are to be opened this summer. It is proposed that a joint opening ceremony shall be performed by the Prince of Wales on a day in July, when all three bridges are completed, and that a magnificent river pageant shall be held as an alternative to the ordinary road opening. The Hampton Court bridge, designed by Sir Edwin Lutyens, is of ferro-concrete, faced with red brick and Portland stone. It is three times wider than the present iron bridge, which, after nearly

seventy years, has become unsafe; and on its south side there is a new road joining the Kingston by-pass and giving an additional route into London. Thirty feet of its carriage way were opened for traffic at midnight on April 9. The other two bridges, at Chiswick and Richmond, are on the new Chertsey road. They, too, will give an alternative route into London and afford relief to the present Kew and Richmond bridges respectively. The new Richmond bridge is a few hundred yards downstream from the present one, and is made of concrete.

FIRST REFLECTIONS ON THE EVENTS IN GERMANY.

(Continued from Page 528.)

continual oscillations and interminable speeches, without conclusion, in which so many efforts have been swallowed up during the last few years. I fear that these hopes may be born of an illusion, to which the Western mind would not fall so readily victim if it had devoted a little serious study to the history of the nineteenth century instead of having transformed it into a romantic legend. For the experiment of these hybrid Governments has already been made.

If Europe had only been able to profit by the experience, she would realise that those Governments are always violent, but never strong, and that they excel at using that violence to cover up their weakness. Like all violent people, they can be dangerous, extremely so, at times; but the hysterical outbursts of which they are capable at certain times are the negation of force. Weak and violent, those Governments are always vacillating. In Germany we are about to see turning of coats and recantations! Still more embarrassing complication, those Governments are no longer on the same level as the legitimate ones. For them, words have special meanings that are not to be found in dictionaries; for them, misunderstanding is the only way of coming to an agreement with other Governments. In the old legitimate Governments there are traditions that always stand for the common interest (laid bare by the erosions of experience); in revolutionary Governments the common interest is nothing but a literary pretext for speeches or proclamations. Everything is subordinated to the interest of the directing group, which is, in its turn, identified with that of its chief. A national disaster is nothing to those régimes if it is a question of saving the prestige of the chief and the Government. Every question is viewed from a different angle.

And, in the long run, those Governments always need to make an impression, to astound, to disconcert opinion, to strike *des grands coups d'opéra*, as Napoleon, who was a past-master in that art, would have said. The German Republic has many faults, but at least for fourteen years it did live modestly in the society of other nations. Taken up with its own organisation and survival, it felt no urge to make a stir in the world in order to get itself noticed. Its successors—let there be no doubt about that—are going to make up for it. Every three months they will invent some novelty to call a nine days' attention to Germany. The main question is to find out where that urge is going to lead them, for it can lead far. Even as far as Moscow—as it led Napoleon.

Destiny has so decreed, and all complaint is vain. For every people, the most practical thing to do would be to realise why Europe has come to this pass, and ask what part each one of them should play in the drama of European anarchy, let loose by the war of 1914, and

which is about to enter upon its most decisive phase. The part of France and England seems clear: to maintain the order of the past, the principles of representative government, and liberty. There is no need to be scared of that word—the past. The parts are reversed; after 1789 it was France who represented the revolutionary principle, whereas Germany and Russia stood for the conservative principle, the past, and the old régime. . . . To-day it is the other way round. . . .

The monarchies that represented the past, order, and the anti-revolutionary spirit after 1789, had no complaint to make, in spite of all their errors. The reward of that effort was a century of power and prestige. And yet they defended a dying principle—the principle of incontestable and uncontested superiority—against a superior principle destined to renovate the world—the right of opposition! But, in the midst of the mistakes and exaggerations that were the result of the French Revolution, they still stood for certain simple and necessary ideas—the equilibrium of Europe, the legitimacy of the State, peace, and a more human conception of force than that represented by Napoleon. That merit was sufficient to assure them a century of prestige and power, although they defended a dying tradition.

The peoples who will defend the great political principles of the nineteenth century—liberty, the right of opposition, parliamentarism—to-morrow, against the wave of delirious anarchy that is breaking on the world, will find themselves in a much more advantageous position. They will not be confronted by a movement like the French Revolution, which, in spite of its mistakes and exaggerations, was the outcome of a secular preparation and aimed at satisfying deep-rooted needs. They will have to repulse or restrain contradictory and disordered movements which are nothing but improvisations of despair and hark back to the dead past in the illusion of making a new revolution. They will have to defend, not old, dying traditions, but one of the greatest conquests of the human brain, the masterpiece of the nineteenth century. It is often repeated that the era of liberty is over. It has only begun; in the nineteenth century we have merely seen the first gleams of its dawn. And, in defending liberty, they will be defending those blessings that the monarchies preserved for us nearly a century ago—the equilibrium of Europe, peace, legitimacy of the State, and a human conception of force.

For the West that wishes to live in freedom, the German Revolution is a heavy loss. It is a great calamity that the Germanic world, instead of defending the most precious treasures of the nineteenth century that it helped to accumulate, should have rejoined the band of desperate peoples who would fain plunder and disperse them in the name of a vague revolution impossible to define. But those treasures can yet be saved, even without the Germanic world. The peoples that stand for them have everything: the strength, riches, and culture of

legitimate Governments in the service of a human ideal of life. That is the decisive superiority, more vital far than the superiority of force or wealth.

LIGHTNING AS A FLYING HAZARD

(Continued from Page 540.)

pieces that have oxidised and lacquered surfaces might seem unwise, but Mr. Austin has found that the use of rivets which extend through holes and make contact with bare edges of the pieces offsets any dangers that otherwise might exist.

There is some chance that the striking of a propeller by a heavy lightning discharge may cause damage to engine bearings. The presence of oil makes such bearings points of high electrical resistance, so that a current of several thousand amperes can create enough heat to roughen or fuse the metal. However, it was found that the most likely path for lightning is from the propeller shaft to the engine casing, the current not entering the bearings. Discharges having a current strength of 100,000 amperes in no way affected the bearings of the Le Blond engine. In making these tests, Mr. Austin pointed out that his laboratory-made lightning, in which nearly all of the heat was dissipated in the bearings, would work as much effective damage as a natural lightning stroke which expends much of its energy in heating surrounding air, even though the energy in a natural stroke may be 10,000,000 watt seconds as compared with only 10,000 watt seconds in the laboratory discharge.

The chances that a pilot or passenger will be struck directly by a lightning discharge are remote in most types of craft. However, it is often possible, by a few simple alterations in design, to increase the factor of safety considerably. Usually the ends of wings, rudder, landing gear, propeller tip, engine nose, radio aerial or other projecting points are selected by the lightning when it enters or leaves a flying 'plane. These points normally are far enough away from the human cargo to prevent direct injury; but sometimes changes can be made to remove them even farther. In an open-cockpit 'plane the pilot or passenger is influenced by an induced charge when the intense electrostatic field about his craft collapses. It is not likely that the shock felt would be great enough to cause injury, unless as a result of fright. Passengers in completely enclosed cabins or cockpits are free from such possibilities.

The studies of lightning and its effects on aircraft have brought to light many interesting facts, and the most important results are embodied in the form of recommendations to aircraft designers and builders. In all, it has been concluded that the lightning hazard in flying is a relatively small one. Fortunately, many of the protective measures can be employed without great expense, and in many instances can be incorporated as matters of good design.

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Telegrams: Dorlandism, Fuccy.

A Hungarian gentleman thoroughly conversant with all points is in attendance at the above address to give personal attention to prospective visitors.

AS each new year progresses, the English sportsman has to make up his mind to be deprived of one kind of shooting after another. Ptarmigan, grouse and blackgame—even if he is wealthy enough to get them, are by now enjoying their close season; February sees the end of pheasant shooting and partridge shooting; the close time for duck comes in March—the month which also sees the end of deer-stalking. There is nothing to do but put one's gun away—or console oneself with clay pigeons or an occasional rabbit. These circumstances make it all the more extraordinary that a sort of sportsman's paradise at a very easy distance has been hitherto so largely neglected. We speak of Hungary. Englishmen are perhaps too prone to form their ideas of sport on the continent from the ridiculous little coppices that you may see in Picardy bristling with "chasse réservée" notices; or on the pigeon shooting on the Riviera. But Hungary is a very different proposition. Here the estates of the nobility have always been stocked with game on the largest scale, ever since the Middle Ages. This game has never been seriously thinned. And the interesting thing is that the Hungarian season opens just when our close season begins—in the few cases in which it has been found necessary to protect the game there at all. Now let us say you are an Englishman of moderate means who has never enjoyed more than a hundred acres of shooting shared with some other modest Nimrods, from which you perhaps get fifty brace of pheasants and ten brace of partridges. You can now realise your ambition. For little more than the price of an ordinary summer holiday you can enjoy such deerstalking in Hungary as the best of shooting countries rarely offer millionaires. The lesser forms of game, hare, pheasant, partridge, are so plentiful in Hungary that we should only court incredulity by quoting the figures of average bags. And these Hungarian shoots are not merely wholesale massacres or battues. The birds are all wild and have never known the keeper's hand. Lastly, when you get to Hungary, you are not just handed a "game pass" by some type of official and told "Woe betide you if you shoot more than your allotted amount." On the contrary, the Hungarian landowner who presides over the estate will receive you as his guest and you may enjoy your sport without constraint.

THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

MOTORISTS were very fortunate in having such excellent warm and sunny weather to run in their new cars delivered during the early April days in time for the Easter holidays. I do not remember seeing so many cars on the main roads at this time of year as there were on Saturday and Sunday of Boat-Race week, as practically all the highways to popular pleasure resorts were as crowded with traffic as in the summer holiday season. I did notice, however, that in new cars it was the 10-h.p.-rated brigade that was in the majority, which is a sign of the financial conditions. In fact, the high-class 10-h.p. cars are doing a wonderful trade at the moment, which is not surprising, as they have an excellent road performance, smart appearance, and are very economical to run. The result is that society is buying 10-h.p. cars with special coachwork, in order to save the expense of always bringing out the lordly limousine for shopping and calling.

In regard to special coachwork, the smartest model in town is the "Bruce" brougham, or *coupé de ville*, as our friends across the Channel would call this form of coachwork. This design is the first of its kind to be fitted on so small a chassis as of 10 h.p. The model which I examined was carried on a 10-h.p. Lanchester, and it was a most elegant and *chic* carriage. Plenty of room is provided for the two passengers in the brougham, with the chauffeur, and another seat for a footman or a passenger in the open front portion of the carriage. This front part can be covered in if required, as a canopy is provided which can be unrolled to protect the occupants of the two front seats from inclement weather conditions. Though essentially a town carriage, this "Bruce" 10-h.p. Lanchester brougham can be easily converted into an owner-driver car, as the front main

window of the brougham rear compartment can be lowered, so that the two passengers in that back seat can converse with the two persons in the front seats.

I expect we shall see a number of these smart-looking broughams in London and other cities this year, as they are designed to help to reduce the parking and traffic congestion, as well as for economical running



AT ONE OF THE FIRST-CLASS BUDAPEST HOTELS, WHERE BRITISH SPORTSMEN STAY TWO DAYS UNDER A NEW SHOOTING HOLIDAY SCHEME: THE OPEN-AIR RESTAURANT OF THE HOTEL DUNAPALOTA-RITZ.

Particulars of a special holiday scheme for British sportsmen visiting Hungary are announced on page 547. It includes 12 days' roebuck-shooting and 2 days in Budapest, with accommodation at the Ritz or some other first-class hotel.

and upkeep. The 10-h.p. Lanchester "Bruce" brougham costs £495, and looks like a miniature £1750 car with its elegant and smart lines and fittings. Anybody in London can see this novelty in small carriages for four persons if they visit the Grosvenor House Hotel, Park Lane, as it is exhibited there in

one of the bay windows facing the Park, by the restaurant entrance, during the month of April.

Rally Success Brings Orders.

There can be little doubt that the R.A.C. Rally brought business to the firms which were successful in that "Come and See England" tour. Singer cars won several prizes, and a fortnight or so after the result was announced the orders began to increase so much above the normal rate that 500 extra men were engaged for the works. A noticeable feature for this season is the large demand for "sports" cars. Personally, I can quite understand the young generation liking sports cars, but it is their uncles, aunts, and fathers who are also buying them, notwithstanding they are not so roomy as standard saloons. I must say that the Singer sports are as comfortable to sit in as most saloons. However, it shows how the craze for high acceleration and getting off the mark quickly has affected the type of cars built to-day by English makers.

A SHOOTING HOLIDAY IN HUNGARY.

SHOOTING in Hungary has special attractions for British sportsmen at this time of year, for not only can that country claim to be a "sportsman's paradise," from its abundance of wild game, but the Hungarian season opens just when our own close season begins. From an announcement elsewhere in this number, it will be seen that arrangements have been made for a unique deer-stalking trip to Hungary, costing little more than the price of an ordinary summer holiday, and made under pleasant conditions

as the guest of some Hungarian landowner at a castle or shooting-lodge. The roebuck-shooting season in Hungary lasts from April 15 to July 31. The lesser types of game—hare, pheasant, partridge, and so on—are exceedingly plentiful. The birds are all wild and have never known the hand of a keeper.



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Most of us are only half ourselves, only 50 per cent. efficient, because of a foul condition of the intestines. Due to our sedentary habits and unnatural eating our intestines become slow and sluggish and fail to move out the waste matter in time. It putrefies within us and sets up toxins or poisons that are absorbed by the system and cause a state of auto-intoxication or self poisoning. This results in acidity, acid-indigestion, bad breath, coated tongue, sick headaches, irritability, lassitude, and sleeplessness.

Any person who is not feeling up to par should begin drinking hot water with the juice of half a

lemon every morning upon arising. It is well to add to this a tablespoonful of Kutnow's Saline Powder, for this improves the action of both the water and lemon juice. Kutnow's Powder is a famous natural saline-alkaline aperient that has been used for years to reduce acidity and combat putrefaction in the gastro-intestinal canal. It makes a delightful effervescent drink that anyone will relish.

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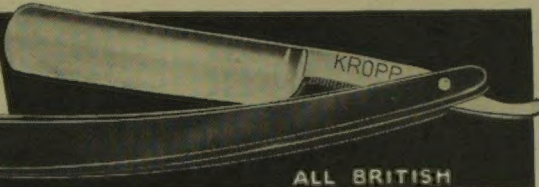
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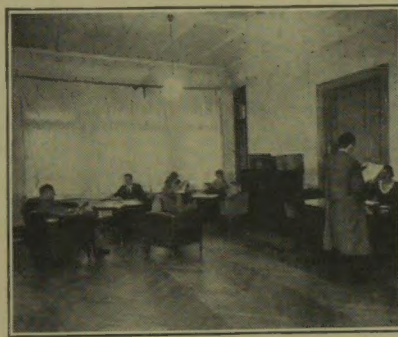
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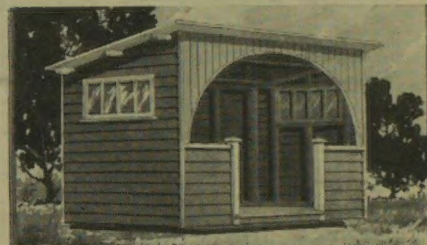
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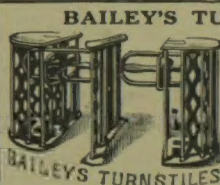
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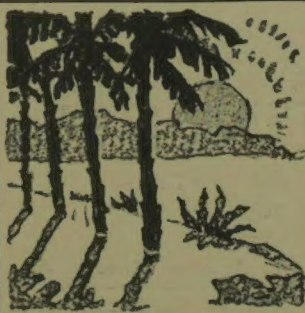
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